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Music eX Series

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featuring the music of Johannes Brahms

Saturday Afternoon
October 15, 2011
3:00 p.m.

Sunday Afternoon
November 6, 2011
3:00 p.m.

Sunday Afternoon
January 29, 2012
3:00 p.m.

Sunday Afternoon
February 12, 2012
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Complete Violin Sonatas
Saturday, October 15, 2011
Max Rabinovitsj, *violin* Dror Biran, *piano*

PROGRAM

Sonata for Violin and Piano in G Major, Op. 78, No. 1 — Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Sonata for Violin and Piano in A Major, Op. 100, No. 2 — Johannes Brahms
- Allegro amabile
- Andante tranquillo—Vivace
- Allegretto grazioso (quasi Andante)

INTERMISSION

Sonata for Violin and Piano in D Minor, Op. 108, No. 3 — Johannes Brahms
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

PROGRAM NOTES

"O tones without words, when you speak into the heart, you arouse powerfully the depths of soul within me." Attributed to 14-year old Elisabeth Kulmann.

Throughout his life, Brahms kept a notebook of quotations that were important to him. This excerpt from his notebook attests to the power of purely instrumental music. The first violin sonata was inspired by one of Brahms's songs, keeping the "tones" but losing the "words."

Johannes Brahms wrote his three sonatas for violin and piano within the ten-year period of 1878 to 1888. These warm and richly conceived pieces offer a depth and intimacy characteristic of Brahms's style, using the different registers of the violin to set moods. The first sonata is the longest, and the third sonata reflects Brahms's mature style in which he packed four movements into a concentrated 23 minutes, shorter even than the three-movement first sonata.

By 1878, when he began composing the first sonata, the forty-five year-old Brahms was an established and respected composer. He customarily composed his music in countryside resorts during the summer, where it was easier for him to focus. The first sonata for violin and piano was composed mostly in the summer of 1879 near a lake in Austria. The pastoral quality of the second symphony, written in 1877, carries into the first sonata. The first sonata also follows his violin concerto of 1878, and the fiery nature of the concerto is answered by the gentle qualities of the sonata. The second and third sonatas were written closer together; he wrote the second in 1886, began the third sonata that same year, and finished it in 1888. Brahms spent these summers in Switzerland.

The beautiful first sonata has connections to another piece by Brahms. The theme of the last movement is drawn from the third song of his Op. 59, called "Regenlied" (Rain Song). The poem, by Klaus Groth, speaks of raindrops that lead to a world of dreams. The opening rhythm of the song "Regenlied"—and of the last movement of the violin sonata—is what musicians call a "dotted rhythmic figure", that is, a pattern of long-short-long. (The "Star Spangled Banner" opens with a dotted figure: "O-oh say".) In addition to using the song's melody in the last movement, Brahms uses the dotted rhythm in the violin at the beginning of the first movement, Vivace ma non troppo (Lively, but not too much). The second movement, Adagio (Slow), unfolds languorously with an expansive and winding theme. Here, the dotted figure is used for a contrasting interlude that suggest a somber funeral march. The languorous theme returns and is finally joined by the dotted figure. The thoughtful mood of the last movement, Allegro molto moderato (Fast, but very moderate), is created through the arpeggiated accompaniment that underlies the "Regenlied" melody. Brahms ties all three movements together by bringing back the theme of the second movement, which is woven with the last movement theme as the sonata concludes. The dotted figure is heard throughout.

Lyricism abounds throughout the three movements of the second sonata, in A Major. The Allegro amabile (Fast and amiable) initiates a dialogue between piano and violin. The movement is rhapsodic, yet maintains a forward momentum. Its coda offers a time of reflection; the melodic motives are presented in greater isolation before building to a impassioned ending. The second movement combines slow and fast sections, making a single piece out of what are usually two different movements. The Andante tranquillo (Tranquil and moderate speed) resembles an intermezzo with its simply stated melody; it alternates with a Vivace (Lively) section that, like a scherzo, scampers in a rapid triple meter. Brahms creates a six-part form as these two sections trade with each other; what drives this alternation is the tonal design moving among a complex of keys, centering on D and F. The Allegro grazioso, quasi Andante (Fast and graceful, somewhat moderate) provides a contemplative close to

the sonata. Brahms enhances this thoughtful quality by dwelling on the violin's lower register and employing suspenseful arpeggios at dramatic moments in the piano. In the coda, the violin moves to its high register, intensifying the close.

The last of Brahms's sonatas for violin and piano is dedicated to his friend and colleague, Hans von Bülow. Bülow was an influential conductor of the time, whose support for Brahms and his music had grown during the 1870s. In 1880, Bülow was appointed as orchestra conductor at the court of Meiningen; he increased the standard of this orchestra and offered it to Brahms to use as a laboratory for trying out his new orchestral pieces.

In many ways, this is the most intense and compact of Brahms's violin sonatas. The first movement, Allegro (Fast), begins with an interplay between the violin's melody and the piano's intricate figuration, like the last movement of the first sonata. Rhythmically, it goes off balance at times, giving the listener the sense of losing the beat. The movement rises to heights of passion before it ends softly. The slow movement, Adagio, proceeds tenderly with calm motion to create a very simple piece. The pace resumes with the third movement, Un poco presto, e con sentimento (A little rapidly, and with sentiment). A motive of two repeated notes dominates this work, darting playfully about the piano first and then in the violin, at times lending a serious undercurrent. The Presto agitato (Very fast and agitated) has a symphonic scope, opening boldly with chords sprawling across the piano registers and a driving accompaniment in the violin. Brahms makes full use of the two instruments in building this finale; they urge each other on, evoking large forces with grandly-textured themes.

Brahms's earliest experiences as a touring musician were with violinists, and these were with top musicians. Eduard Reményi (1830–98) was a Hungarian violinist who met Brahms in Hamburg in 1850, a time when many Hungarians were using that port city as their point of emigration to the west. Through Reményi, Brahms learned about gypsy music. Reményi and Brahms toured Germany in 1853, and it was during this tour that Brahms met Joseph Joachim. Joachim (1831–1907) was taken with Brahms's musical sensitivity and reflective personality. The two became close friends, sharing musical and personal insights; their friendship, although tested and strained at times, lasted for decades. These three violin sonatas bear the imprint of these violinists.

Solo Piano Music
Sunday, November 6, 2011
Dror Biran, *piano*

PROGRAM

Four Ballades, Op. 10 — Johannes Brahms (1833-1897)
- Andante
- Andante—Allegro non troppo—Molto staccato e leggiero
- Intermezzo: Allegro
- Andante con moto

Six Klavierstücke, Op. 118 — Johannes Brahms
- Intermezzo
- Intermezzo
- Ballade
- Intermezzo
- Romance
- Intermezzo

INTERMISSION

Seven Fantasien, Op. 116 — Johannes Brahms
- Capriccio
- Intermezzo
- Capriccio
- Intermezzo
- Intermezzo
- Intermezzo
- Capriccio

PROGRAM NOTES

"...music such as you have never heard before." Robert Schumann wrote this to his wife Clara, on the day Brahms first played his music for them in 1853. Within a month, Schumann published an article in which he introduced Brahms to the musical world with extravagant praise.

The pieces on today's recital are bookends to Brahms's career, composed in 1854, when he was barely 21 years old, and in 1892, five years before his death. He wrote the Ballades in 1854, when he lived near Clara Schumann during her husband's illness. Opuses 116 and 118 are among Brahms's last works, composed around 1892. Saddened by the deaths of close friends, Brahms had largely stopped composing. He picked up his pen again after hearing a marvelous clarinetist, Richard Mühlfeld, for whom he wrote the clarinet quintet, Op. 115, in 1891 and the two clarinet sonatas, Op. 120, in 1894. Like many other composers, Brahms played piano well, and piano works figured largely throughout his career. These piano works belong to the category of character pieces: short, independent compositions that portray a particular quality or mood. The form is not specified, and may be a ternary design (ABA), a freely-sectioned piece, or even a sonata form. (Sonata form is the design used for first movements of the multi-movement pieces called sonatas.) A piece labeled Romance may have a dreamy quality, whereas a Capriccio is fast and flighty. A scale of these pieces, moving from subdued and calm to impassioned and quixotic might be Romance, Intermezzo, Ballade, Rhapsody, Fantasy, Capriccio. However, composers use these titles somewhat freely. Thus, the third of the Ballades, Op. 10, is subtitled Intermezzo. Mendelssohn often called pieces of this nature "Songs without words", because these pieces create a unique mood in the same way that a song for solo voice and piano does—except, with these piano pieces, the words are not present to clarify the meaning of the music. Character pieces belonging to a single opus number (that is, that are published as a group) are similar to a suite because the pieces are loosely joined in terms of form, tempo and tonal design.

Brahms was just over 20 years old when he met Robert Schumann, one of the most respected composers of his day, and his wife Clara, one of Europe's foremost pianists. Going with his friend, the renowned violinist Joseph Joachim, to Düsseldorf, Germany, at the end of September 1853, Brahms played some of his own compositions for the Schumanns. The couple encouraged him to extend his visit, and Brahms stayed for several weeks. The Schumanns introduced him to many friends and musicians, and this association further kindled Brahm's creativity. Only a few months later, Schumann, suffering from poor mental health, was committed to an institution after trying to commit suicide and remained there until his death in 1856. Hearing of Schumann's illness, Brahms rushed back to Düsseldorf to offer assistance to Clara, who had six children and one on the way. Brahms assisted the Schumanns, continued to compose, and made concert tours with Clara and Joachim, the violinist. Following Robert's death, Clara and Brahms maintained a steady friendship characterized by great openness and candor. He always sought her opinions of his compositions, and she frequently performed his music on her concerts. Brahms grieved deeply when Clara died in 1896.

The romantic literature of the period inspired Brahms to write his four Ballades, Op. 10. While visiting the Schumanns in 1853, he met Julius O. Grimm, a choral conductor, who introduced him to the Scottish collection called "Voices of the People" by Johann Gottfried Herder. Brahms dedicated these pieces to Grimm, and the first ballade is linked to the poem "Edward," a tragic tale of a son's misdeed. This first piece features both a turning note figure and a descending leap with

an echo effect (which suggests the mother's cry, "Edward, Edward!"). The second Ballade is voiced lyrically with a descant hovering above the melody. The third Ballade, subtitled Intermezzo, drives forward impetuously and rhythmically. The final Ballade blends a slow melody with a pressing accompaniment.

Fast forward nearly forty years to the beginning of the 1890s. Brahms had enjoyed great success as a composer since the period of the Ballades. After moving to Vienna in 1862, his career solidified and he became one of the most esteemed composers of the period. He achieved a certain stability over the years, living in the same apartment from 1871 until his death and settling into a routine. He spent most of his time in Vienna and other cities during the concert season and then enjoyed summers at a resort where he could take long walks and focus on composing. Starting in 1889, Brahms spent summers in Bad Ischl, a picturesque spa town in northern Austria. Brahms lived simply, and had amassed a degree of wealth. He indulged in trips with his friends and treated those close to him with generosity. Numerous accolades such as honorary degrees and keys to cities came his way. Yet, as the 1890s began, Brahms felt sadness as many friends passed away with greater frequency. He declared in 1890 that he was through with composing and followed that a year later by making his will. However, his creativity was piqued by hearing Richard Mühlfeld, a musician who picked up the clarinet after an early career as a violinist. Mühlfeld may have primed the pump for Brahms to write not only pieces including clarinet, but also such pieces as the Opp. 116 and 118.

Like other late pieces by Brahms, the six movements of Op. 118 exemplify extreme compression and tight economy. Except for the first Intermezzo, they are all in some kind of ternary form in which one theme is used for exterior sections that surround a contrasting middle part—basically ABA. Brahms frequently tightens the structure by sneaking elements of the main theme into the contrasting section. Each movement contrasts moods with that of its neighbors; the first movement, an Intermezzo, is a richly textured lament, while the following Intermezzo is tender, with gently caressing dialogues between the inner voices in the middle sections. The third movement, Ballade, has robust full-voiced A sections and is quieter and calmer in the middle; this movement is almost like a dance. The fourth movement uses sparkling, effervescent motion to mask a sophisticated canon. The Romance is restful; its repeated phrase is embellished in each new appearance. The final Intermezzo has a wispy texture that trails a sense of mystery and atmosphere; this provides a sober and thoughtful end to the set.

The Fantasies, Op. 116, have been described as a "multi-piece" with "thematic, harmonic and stylistic connections." In other words, instead of merely being seven independent movements, they form a cohesive group. The first Capriccio seems to start mid-sentence and explores multiple ways of using the theme. The ensuing Intermezzo contrasts a questioning melody with a gossamer-like middle section. A Capriccio marked by tumbling themes follows. Movements 4-6 are all Intermezzi and, considered as a group, effectively form the slow movement of the set. The dreamy fourth movement alternates a low-voiced motive with a melody that emerges from on high. The fifth movement uses disconnected motives to create a disjunct mood. The sixth movement is a stately chorale with a gradually expanding texture. After these slow pieces, the final Capriccio bursts forth with a kaleidoscope of sections; its middle section is especially notable for its tenor-voice melody surrounded by cascades.

Brahms surely had the Schumanns in mind when he composed Opp. 116 and 118. For Clara's birthday in 1892, he wrote, "You and your husband constitute the most beautiful experience of my life, and represent all that is richest and most noble in it."

Complete Cello Sonatas
Sunday, January 29, 2012
Paul York, *cello* Dror Biran, *piano*

PROGRAM

Cello Sonata No. 1 in E Minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

INTERMISSION

Cello Sonata No. 2 in F Major, Op. 99 — Johannes Brahms
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

PROGRAM NOTES

"With this I rinse my mouth every morning." Brahms made this comment about J.S. Bach's monumental collection of preludes and fugues, the Well-Tempered Clavier, and he kept a copy of the score on his piano so that he could play from it daily.

Brahms composed his two cello sonatas at an interval of more than twenty years, 1862-65 and 1886. The period between the two pieces saw many changes in Brahms's life and compositional style. At the time Brahms began writing the first sonata, he had just moved to Vienna from Germany. Vienna was the center of European music-making, and Brahms was curious to find his place there. Naturally, he wanted his first efforts in this important city to make strong impressions on musical colleagues, audiences, and potential patrons.

The first sonata is ambitious: its bold musical arc reaches from the declamatory power of the first movement to the artful fugue-inspired finale. By 1886, when he wrote his second sonata for cello and piano, Brahms was a known quantity, respected not only in Vienna but across all of Europe. He had just completed the last of his four symphonies, and his reputation was well-established. The second sonata presents an assured maturity that permits its dramatic nature to emerge. Both pieces reflect a composer who is deeply committed to music of great integrity.

Brahms's cello sonatas fit in the tradition of the previous masters. Haydn loved the cello and wrote concertos for it; Beethoven loved the cello and composed sonatas. In the generation before Brahms, both Schumann and Chopin had created works for cello and piano. Brahms adds to the repertoire for this duo, finding ways to balance the disparate voices of the piano and cello.

Brahms's distinctive voice is already clear by the time of his first cello sonata. This sonata is the first of his instrumental duos; he had already composed a piano trio, two piano quartets, his piano quintet, and two string sextets. While it might seem that it would be simpler to compose for fewer instruments, it is actually quite a challenge to present one's musical ideas with such economy—similar to the idea that a bicycle requires more skill to ride than a three-wheeled vehicle. Brahms solves the potential problem—that the piano's extensive range could cover the sound of the cello—in several ways. The cello is often given the melody, with the piano playing a discreet accompaniment. Brahms avoids using the two instruments in the same register at the same time. He also permits the instruments to play individually on occasion. The two instruments are partners in the purest, most democratic, style of chamber music.

Conservative in terms of key, the sonata stays close to the overall E Minor. The somewhat serious nature of the first movement, Allegro non troppo (Fast, but not too much) is well answered by the middle movement. The Allegretto quasi Menuetto (Moderately fast, like a Minuet) adheres to minuet and trio model, with a lighthearted minuet followed by a trio which presents longer lines; the treble register of the piano in the minuet enhances the genial effect. Brahms exercises both imagination and technical prowess when he combines fugue with sonata form in the finale, Allegro. (In a fugue, each "voice" of the texture—often in the ranges of soprano, alto, tenor and bass—enters individually, imitating the tune stated by the first voice. This kind of contrapuntal writing requires a special technique, and the style is not usually employed in chamber music pieces.) Brahms demonstrates seriousness and skill by producing a learned scholarly fugue in the manner of J.S. Bach, instead of a lighter form such as a rondo or theme with variations.

Brahms dedicated his first cello sonata to his cello-playing friend Josef Gänsbacher. Gänsbacher was multi-talented, being also a singer, musicologist and lawyer in Vienna. He was in his early

30s when Brahms composed this piece. It has been reported that "when his Viennese friend Josef Gänsbacher complained during their performance of Brahms's first cello sonata that he could not hear himself play the cello part over Brahms's forceful piano, Brahms laconically responded, 'Lucky you.'"

Brahms composed the second sonata for cello and piano while spending the summer at a resort town in Switzerland. During the same summer, he also produced the second violin sonata, op. 100. This second cello sonata presents a wide range of expressive timbres and textures that increase the dramatic scope. For example, the opening of the second movement, Adagio affettuoso (Very slow, with tender warmth), is especially striking with the cello playing a pizzicato (plucked) bassline while the piano has a chorale texture in the middle register. Furthermore, the tonal design of this sonata goes further afield than does the first sonata. The second sonata is more compact than the first, concentrating four movements into a timespan that is barely longer than the three movements of the first sonata.

The two instruments are carefully intertwined in the first movement, Allegro vivace (Fast and lively), introducing a soaring melody in the cello supported by an agitated undercurrent. The remarkable texture of pizzicato cello with piano chorale in the slow movement is further developed during the movement and reappears to great effect at the climax. The Allegro passionato (Fast, passionate) is quite agitated rhythmically as well as tonally. The first melody resembles the theme of the last movement of Brahms's third symphony in its relentless drive, and a calm section breaks the momentum briefly. The finale, Allegro molto (Very fast), begins as the cello presents a sweet theme along with the piano's unassuming accompaniment. The two instruments switch roles in the second phrase, and a process of change is underway. Rhythms become more complex, harmonies turn unexpectedly, and the texture and dynamics combine in an explosive chemical reaction. The ending is both powerful and tender as it recalls the pizzicato of the second movement.

Chamber Music for Piano and Strings
Sunday, February 12, 2012
J. Patrick Rafferty & Brittany MacWilliams, *violins*
Dominic DeStefano, *viola* Paul York, *cello* Dror Biran, *piano*

PROGRAM

Piano Quartet No. 1 in G Minor, Op. 25 — Johannes Brahms (1833-1897)
- Allegro
- Intermezzo—Trio: Allegro, ma non troppo
- Andante con moto
- Rondo alla Zingarese: Presto

INTERMISSION

Piano Quintet in F Minor, Op. 34 — Johannes Brahms
- Allegro non troppo
- Andante, un poco Adagio
- Scherzo: Allegro
- Finale: Poco sostenuto—Allegro non troppo

PROGRAM NOTES

"His music and Schumann's have in common above all purity and inner nobility. There is no seeking after applause in Brahms's music, no narcissistic affectation. Everything is sincere and truthful." —The great critic Eduard Hanslick wrote this in 1862, after hearing Brahms's two piano quartets.

The Piano Quartet No. 1 in G Minor, Op. 25, and the Piano Quintet in F Minor, Op. 34, were composed in a momentous period, between 1861 and 1864. This period marked the end of Brahms's living in his hometown of Hamburg, Germany and his relocation to Vienna, Austria. These chamber music pieces precede his symphonies and can be seen as essays toward writing for full orchestra. Like many of his other works, these went through multiple stages before settling into their final versions. They are expansive in design, employing string instruments that cover the low-to-high registers, and, by including the piano, offer the potential for rich and varied textures.

Brahms wrote two quartets for piano and strings in 1861-62, No. 1 in G Minor and No. 2, Op. 26, in A Major. He felt himself to be very much a north German and wanted to live near his parents in Hamburg. Professionally, he desired a position with one of the musical institutions of Hamburg—in particular, he hoped to be the next music director of the city's orchestra. Most of his time was spent composing (his pieces were steadily being published and performed across Europe), and he also conducted a women's choir during this period. He lived with his parents for awhile before taking rooms that offered more independence and privacy. It was in this location that he composed these two quartets and some of his variations for piano. The pair of quartets is described as "unabashedly innovative. Both are massive in scale, lasting nearly three-quarters of an hour in performance." His dear friend, Clara Schumann, played piano in the premiere of the G Minor quartet during the fall of 1861.

This was a poignant period of his life; the young composer, still under 30, was trying to find a place he could call home, hoping it would be Hamburg but being open to other possibilities. Brahms traveled a bit during the early part of 1862 and visited Vienna for the first time in the fall of 1862. After an extended stay, he decided to move to Vienna permanently. Back north in Hamburg, the position of music director of the orchestra was given to someone else, and Brahms knew it was time for a change.

Brahms dedicated this quartet to Baron Reinhard von Dalwigk, an official who worked for the unification of Germany. The quartet has a masterful pace. The first three movements are appealing in their warmth and breadth. The Intermezzo is imbued with an insistent yearning, and its Trio is fugue-like. The Andante con moto (Moderately with motion) follows in chorale style. Yet it is in the last movement, the Rondo alla Zingarese (Rondo, in the gypsy style), that the quartet catches fire. Its main theme, to which the Rondo returns several times, is thrilling, and the contrasting episodes alternately declaim and sparkle. Brahms had learned about the exciting capriciousness of gypsy music from Eduard Reményi, a violinist with whom he played duo concerts in 1853. The work has continued to thrill audiences ever since its premiere. In fact, the iconoclastic composer Arnold Schoenberg orchestrated it in 1937, adding even more bling by such strokes as giving the fast runs to the xylophone!

The Piano Quintet, Op. 34, dates from 1864, but this was really its third incarnation. Brahms originally composed it in 1862 as a string quintet using two cellos, following a similar piece by Schubert. Then in 1864 he transformed it into a work for two pianos. Finally, he settled on a version that combined strings with piano, his only piece for this ensemble. The quintet is dedicated to Princess

Anna von Hesse, a young wife and mother who died in 1865 from complications of childbirth.

Brahms set down the musical ideas of the piece around the same time as he was writing the piano quartet, Op. 25, but continued to revise its instrumental realization, even as he was moving to Vienna. Perhaps his acts of domestic and professional resettlement—from Hamburg, to Vienna, spending his summers in the countryside—contributed to his quest to resituate this composition for different ensembles.

Clara Schumann wrote Brahms in July 1864 about the second version for two pianos: "The work is splendid...but it cannot be called a sonata. Rather it is a work so full of ideas that it could have—must have—an orchestra for its interpretation!" Another friend, Hermann Levi, wrote Brahms in November 1864 when the piano quintet appeared, "The quintet is beautiful beyond words. ...You have turned a monotonous work for two pianos into a thing of great beauty... a masterpiece of chamber music."

Although cast in sonata form, the first movement, Allegro non troppo (Fast, but not too much), offers an abundance of themes—and this is one of the first clues that the quintet has a broad reach. Its drama begins when a theme is stated in unison in three octaves, and its coda unfolds peacefully over a tonic pedal. The Andante, un poco Adagio (Moderate, a bit slow) proceeds with an elegant grace. The piano presents and develops a stately melody with afterbeat support from the strings. Even the middle section, with its increased motion, maintains the equanimity; like the first movement, this also ends with a restorative coda. The following Scherzo begins quietly with a theme that darts about furtively before erupting in bold unison. Brahms expands this movement, treating the opening theme as a fugato, and offering a more calm middle section. The Finale: Poco sostenuto (Finale: a little sustained) begins profoundly as Brahms conjures Baroque style counterpoint through the fugal accumulation of voices. After this dramatic introduction, the rondo gets underway. The effects of counterpoint are present throughout the rondo, even into the lengthy closing coda, and this unifies the piece.

One scholar sums up the quintet this way: *"It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure. ...Also important in the F minor Quintet is the technique of thematic transformation, whereby themes retain their basic contour and length but are altered in mood or character."*

All program notes for the series were written by Rebecca Jemian.

Rebecca Jemian is Associate Professor of music theory at Ithaca College in Ithaca, New York. If you ask her who her favorite European composer is, on most days she will reply, "Brahms." Jemian is also happy to write for this series of concerts, because she spent her first two years of college at the University of Louisville School of Music as a bassoon performance major—with scholarship support. She is married to Marc Satterwhite, UofL Professor of Music Composition.

TIMELINE OF PIECES

Born in Hamburg, Germany – 1833

Living in Düsseldorf to be near Schumanns, during Robert's illness – 1854

Ballades, Op. 10 – 1854 *(Concert 2)*

Piano Quartet No. 1, G Minor, Op. 25 – 1861 *(Concert 4)*

Move to Vienna – 1862

Piano Quintet, F Minor, Op. 34 – 1861-1864 *(Concert 4)*

Cello Sonata #1, E Minor, Op. 38 – 1862-65 *(Concert 3)*

Composed Symphonies 1 and 2 – 1876-77

First trip to Italy, grew his beard – 1878

Violin Sonata No. 1, G Major, Op. 78 – 1879 *(Concert 1)*

Offered Meiningen Court Orchestra to try out new pieces – 1881

Cello Sonata No. 2, F Major, Op. 99 – 1886 *(Concert 3)*

Violin Sonata No. 2, A Major, Op. 100 – 1886 *(Concert 1)*

Violin Sonata No. 3, D Minor, Op. 108 – 1886-88 *(Concert 1)*

Vowed to stop composing – 1890

Fantasy Pieces, Op. 116 – by 1892 *(Concert 2)*

Piano Pieces, Op. 118 – 1892 *(Concert 2)*

Composes last piece, Op. 122, Chorale Preludes for organ – 1896

Dies of liver cancer in Vienna – 3 April 1897

A pre-concert lecture will be given at 2:15 p.m. by Douglas Shadle, prior to each event.

Douglas Shadle is a lecturer in music history at the University of Louisville. He has a Ph.D. and an M.A. in musicology from the University of North Carolina at Chapel Hill and a B.M. in viola performance from the University of Houston. Shadle is a specialist in nineteenth- and twentieth-century concert music from the United States and Europe. His publications include articles in the journal *American Music*, the second edition of the *New Grove Dictionary of American Music*, and an essay about Olivier Messiaen in a collection entitled *Messiaen the Theologian*. A lover of orchestral music, he is currently completing a book on symphonies written in the United States during the nineteenth century.

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa.

Max Rabinovitsj attended the Royal Brussels Conservatory of Music (Belgium) and is a graduate of The Curtis Institute of Music. He has been the concertmaster of the Ottawa (Ontario) Philharmonic, the New Orleans Symphony, the Cincinnati Symphony, the Saint Louis Symphony, the Nice (France) Orchestra, and the Gulbenkian (Portugal) Orchestra. He was also Associate Conductor of the Nice and Gulbenkian Orchestras. In chamber music, he participated in the Marlboro Music Festival for six years, founded the Saint Louis String Quartet, which was in residence at Washington University. In Europe, he founded the Trio da Vinci, which toured extensively on that continent. He was Director of Festivals in Entrecasteaux, France, Sintra and Evora, Portugal, and Tangiers, Morocco.

Max made his debut as a solo recitalist in New York City at Alice Tully Hall, in Lincoln Center, and performed the Bach *Double Concerto* in Carnegie Hall with Isaac Stern. As a conductor, he became well known for his interpretations of the classical repertoire and his work with youth orchestras. He conducted great artists such as Mstislav Rostropovich, Jaime Laredo, Gil Shaham, Viktoria Mullova, Maria Joao Pires, Walter Ponce, David Gueringas, Roger Pascal, Pierre Amoyal and many others. As soloist, Max has performed under James Levine, Leon Fleisher, Max Rudolf, Thomas Mayer, Walter Susskind, Vladimir Goldschman, Jerzy Semkov, Lukas Foss, Claudio Scimone, Eleazar De Carvalho, Michel Tabachnik and Philippe Bender.

Max has been Professor at Washington University, the University of Texas and the University of Evora (Portugal). He has also taught at the Nice Conservatory (France). He is a member of the Monticello String Quartet and Visiting Professor at James Madison University (Virginia). He is currently residing in Charlottesville, Virginia with his wife, Mary. He met his wife, a harpist, when they were both students at The Curtis Institute of Music.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with

such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Dominic DeStefano has been featured in performances as a recitalist and chamber musician throughout North America, Europe, Asia, and Australia. After completing doctoral studies with his long-term mentors, Masao Kawasaki and Catharine Carroll, he joined the viola faculty of the University of Cincinnati College-Conservatory of Music (CCM) and became a teaching fellow at the Aspen Music Festival and School. DeStefano currently teaches viola at University of Louisville School of Music, CCM, and the Great Wall International Music Academy in Beijing, as well as in the Starling Preparatory String Project in Cincinnati and the internet teaching project ViolinMasterclass Live. As an orchestral musician he has been a member of the Lucerne Festival Academy Orchestra in Switzerland and Aspen Chamber Symphony in Colorado.

Recent performances include recitals at the National Underground Railroad Freedom Center and the University of Queensland, Australia. A proponent of new music, he performs many new works, including his own, and has been featured on the Fresh Ink series in Aspen and the Sonic Explorations and Fringe Festival series in Cincinnati. Particularly interested in electroacoustic performance, he has worked with Pierre Boulez, IRCAM Paris, and Ensemble Intercontemporain. Current research interests focus on spectral music and the pedagogy of microtonal intonation. Also interested in arts advocacy, DeStefano served as General Manager of the 2010 International Viola Congress and is currently Managing Director of Starling Project Foundation.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding

member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Fredrick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto, and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests, Eddie Gomez and Lou Donaldson.

The appearance and residency of Eddie Gomez at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2012.

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Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet,
Music Industry, Jazz Arranging/Composition, Computers in Music

Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

Graduate Assistants
Pablo Souza – Will Fisher – Samir Kambarov
Chris Clark – Jesse McBee – Javier Perez
Luke McIntosh – Joseph Thiemann
Brandon Coleman – Bruno Souza
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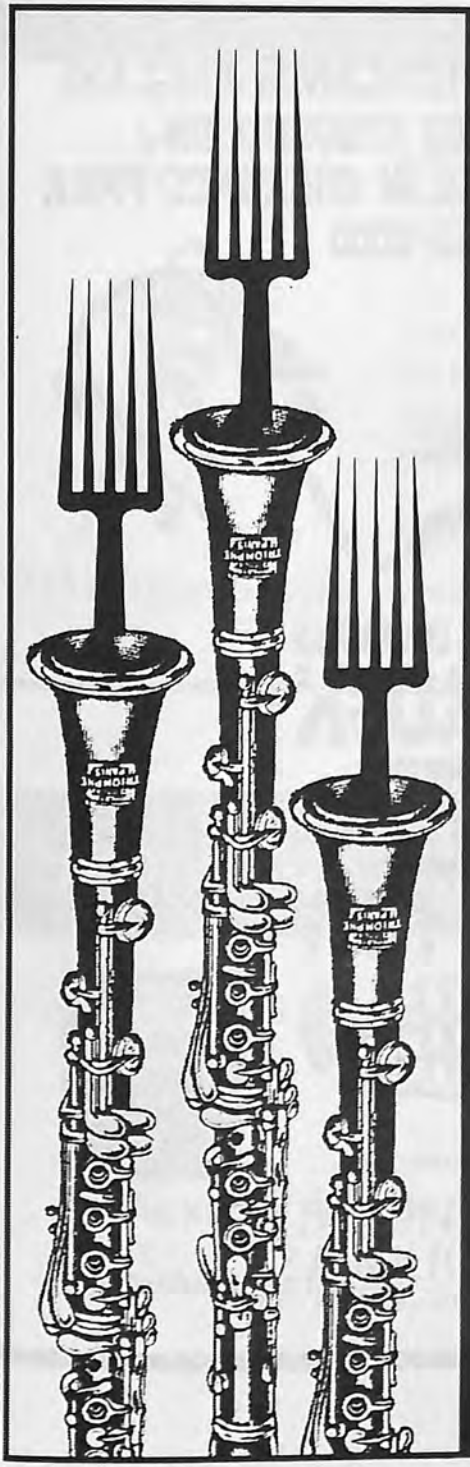

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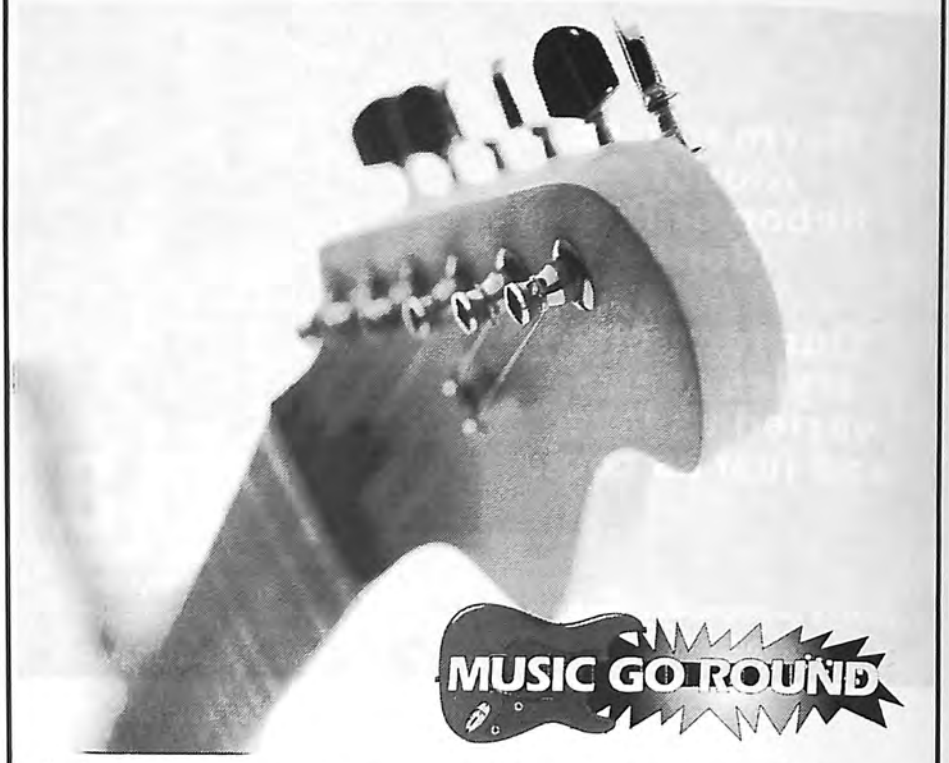

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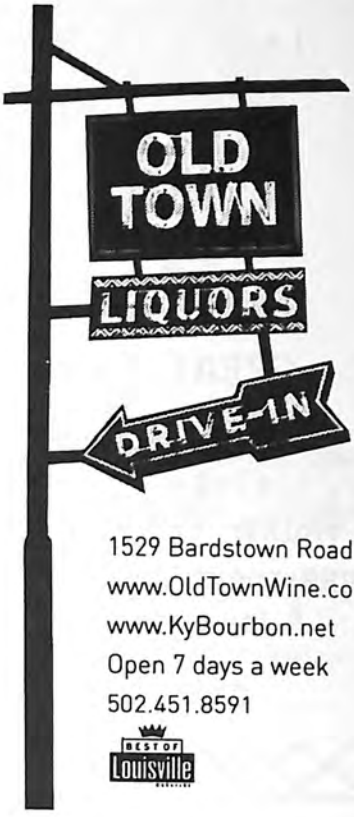

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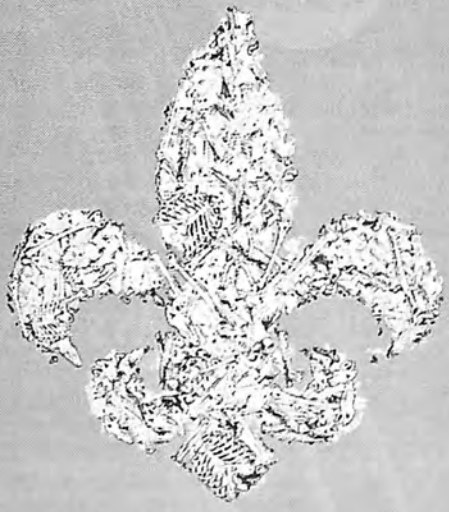

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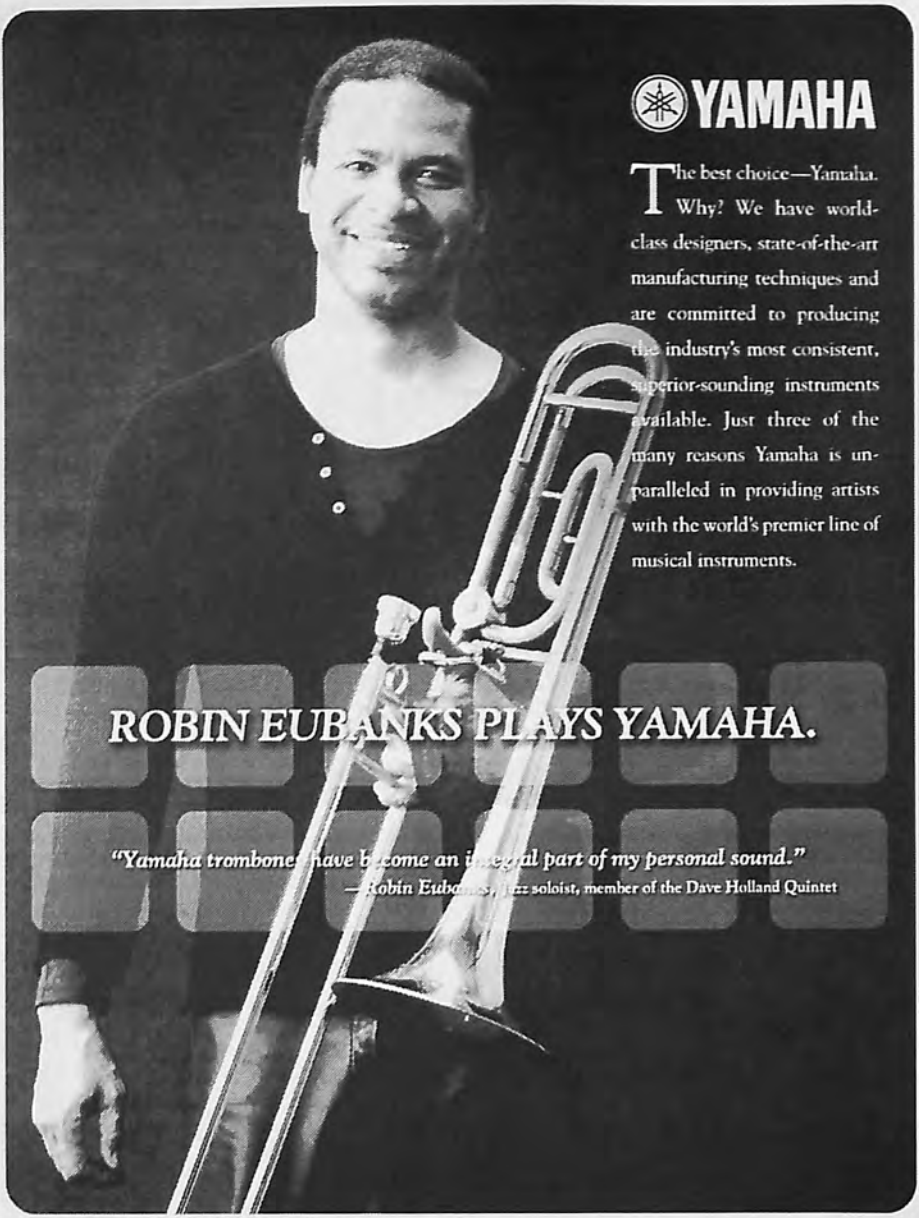
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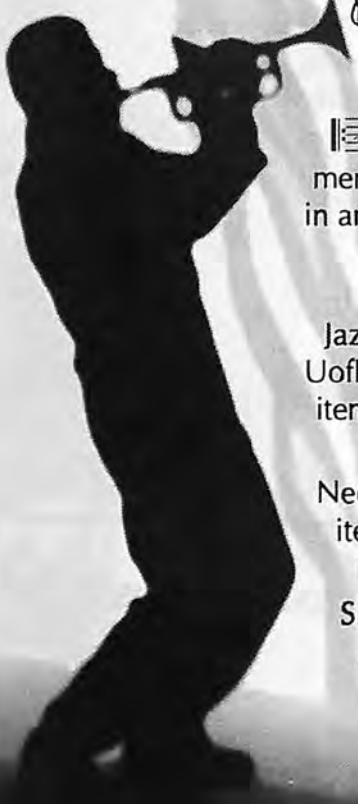

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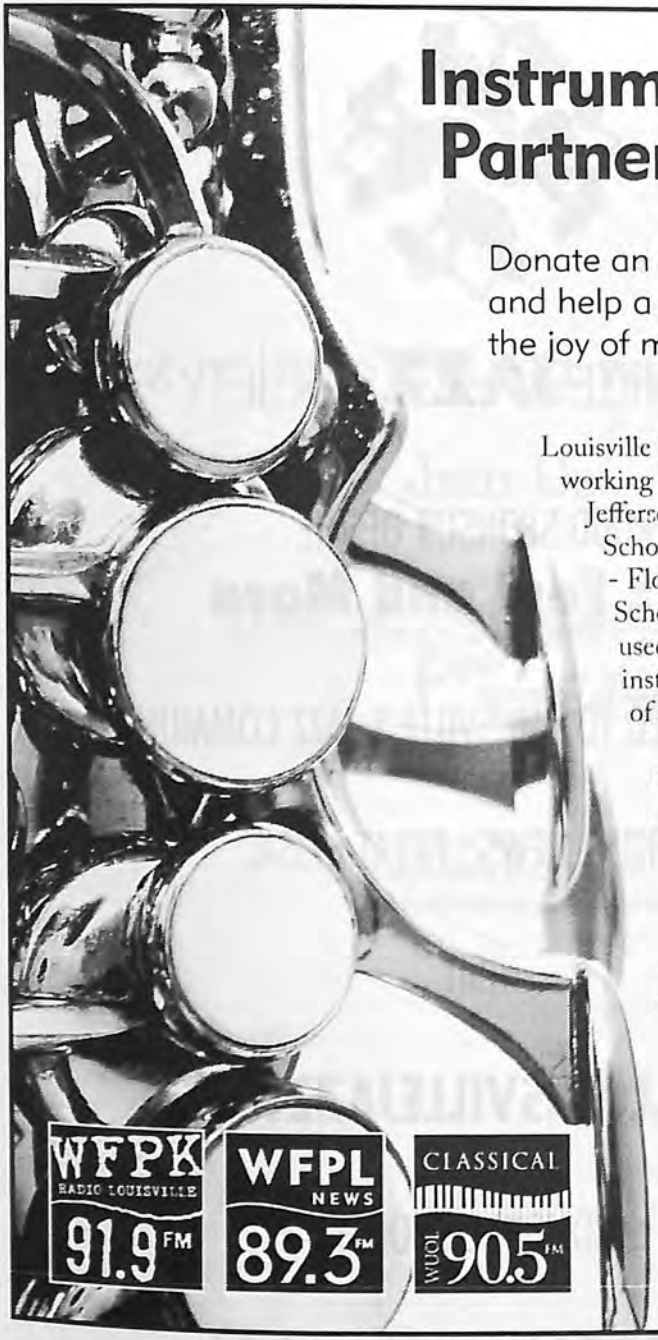
- Charlie "Bird" Parker



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Friday, February 24, 2012
Comstock Concert Hall

9:15 – Noon	Jazz Ensembles / Combos - free
12:00 – 1:00	**Jamey Aebersold** – Improvisation Clinic – free
1:00 – 6:00	Jazz Ensembles / Combos - free
6:00 – 7:00	**Eddie Gomez & Stefan Karlsson** – Clinic - free
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $17 / $7

Eddie Gomez Trio

Eddie Gomez – bass
Stefan Karlsson - piano
Jason Tiemann – drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

Mr. Gomez is sponsored by:
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The appearance of our guest artist was made possible by proceeds from the **Visiting Jazz Artist Endowed Chair,** a School of Music endowment established in 2005. Gifts from many individual jazz supporters were matched dollar for dollar with revenue provided by the Kentucky State Legislature to fund this "Bucks for Brains" initiative at the University of Louisville.

Eddie Gomez

Legendary bassist Eddie Gomez has been on the cutting edge of music for over four decades. The Latin GRAMMY® award-winner's impressive resumé includes performances with jazz giants such as Miles Davis, Dizzy Gillespie, Bill Evans, Gerry Mulligan and Benny Goodman. Eddie's unique sound and style can be heard on hundreds of recordings spanning the worlds of jazz, classical, Latin jazz, rhythm & blues, popular and contemporary music.

Born in 1944 in Santurce, Puerto Rico, Eddie moved to New York City with his family at an early age. His love of music led him to the double bass as a precocious 11-year old student in the public school system. Two years later he was accepted to the High School of Music and Art and soon began private studies with the great double bass teacher Fred Zimmerman. During these years, he performed with many professional dance bands and was a member of the Newport Youth Band led by Marshall Brown. By 18, he had performed with such jazz luminaries as Buck Clayton, Marian McPartland and Paul Bley.

Eddie continued his studies at the Juilliard School of Music, where his contemporaries included Chick Corea, Hubert Laws, James Levine, Itzak Perlman, Paula Robinson and Gary Karr. By the end of his third year of school, he dreamed of a career as a performing jazz musician. Later that summer he joined with Gary McFarland and soon after the Gerry Mulligan Quintet.

In the spring of 1966, both Mulligan's group (with Eddie on bass) and the Bill Evans Trio performed for a week at the famed Village Vanguard. That week at the Vanguard changed Eddie's life forever. When Bill Evans heard the young phenom, he practically hired him on the spot. Bill called a few weeks later and Eddie's dream had been realized. At age 21, he was the bassist with the Bill Evans Trio – and rose quickly to fame. TIME magazine declared in its review of the trio's first recording, "Eddie Gomez has the world on his strings."

Joining the Bill Evans Trio was indeed a turning point in Eddie's career. He had arrived in a big way and the jazz community took notice. For 11 years, Eddie played an integral role in the Bill Evans Trio's sound and evolution. This period of vast artistic growth with Bill Evans included performances throughout the United States, Europe, South America and Asia, as well as dozens of recordings – two of which won GRAMMY® awards. During this time, Eddie also realized another dream performing on many occasions with the great Miles Davis, in the Davis quintet that also featured Wayne Shorter, Herbie Hancock and Tony Williams.

In 1977, Eddie left the Evans Trio to explore new musical territory. For the next decade, he performed in many diverse musical contexts, working with Dizzy Gillespie, Freddie Hubbard, George Benson, McCoy Tyner, Hank Jones, Nancy Wilson, Tania Maria, Ray Barreto, the All Star groups "Steps Ahead" and "New Directions" and many others, as well as on GRAMMY®-winning recordings with Chick Corea.

Today, Eddie tours and records with his own group, which he formed in 1992 with pianist Stefan Karlson and legendary drummer Jimmy Cobb. The group's recordings include "Live in Japan," "Dedication" and "Uptown Music." He is com-

posing for his own projects as well as for film and television most notably for the prize-winning William Steig animation, "The Amazing Bone." Eddie Gomez continues to enjoy an active, international career as a performer, recording artist, composer, educator and featured guest artist on many high profile projects.

Eddie's recent recording "Duets," co-led with Carlos Franzetti on piano, won Best Instrumental Album at the 10th Annual Latin GRAMMY® Awards. His recordings as a leader include "Next Future," "Outlaws," "Live in Moscow," "Street Smart," "Power Play," "Mezgo," "Discovery," "Gomez," "Down Stretch," "What's New at F, "Palermo" and "Trio." The recordings feature guest artists including Michael Brecker, Richard Tee, Randy Brecker, Al Foster, Steve Gadd, Chick Corea, Jeremy Steig, Jack McDuff and John Abercrombie. His recordings co-led with pianist Mark Kramer include "Entropy," "Fiddler on the Roof" and "Art of the Heart." In 2006, his DVD "An Evening with Eddie Gomez" was released – with Eddie and Mark Kramer performing and lecturing on the intricacies and dynamics of improvisation.

A sought-after educator, Eddie is Artistic Director at the Conservatory of Music of Puerto Rico where he has been professor and artist-in-residence since 2005. He has been artist-in-residence and associate professor of jazz double bass at the Oberlin Conservatory of Music and recently was resident artist at Stanford University, North Texas State University, Georgia State University, Jacksonville University, and the prestigious Berklee College of Music. He gives master classes at many of the major universities and conservatories throughout the United States, Europe, Japan and South America.

Eddie Gomez continues to enjoy an active, international career as a performer, recording artist, composer, educator and featured guest artist on many high profile projects.

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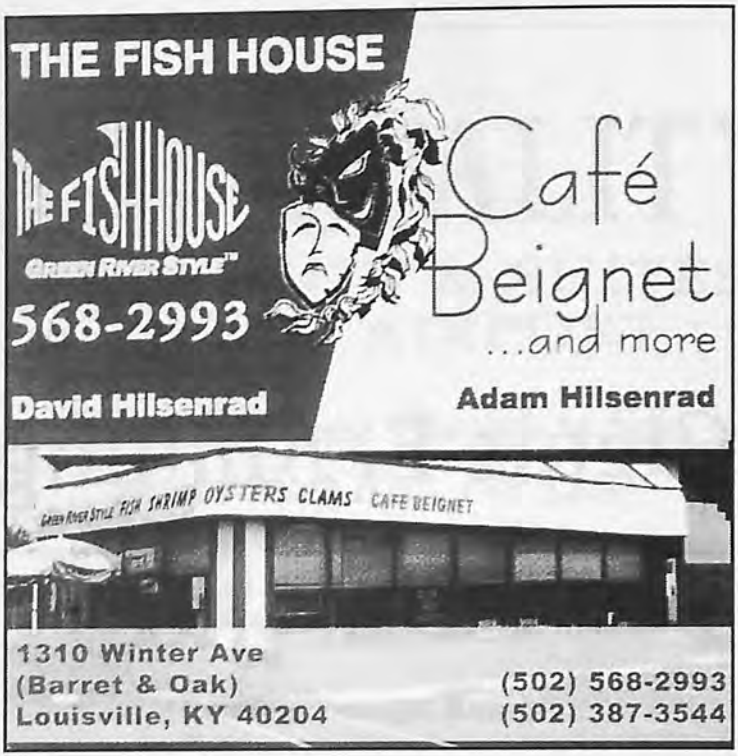
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Shane Porter

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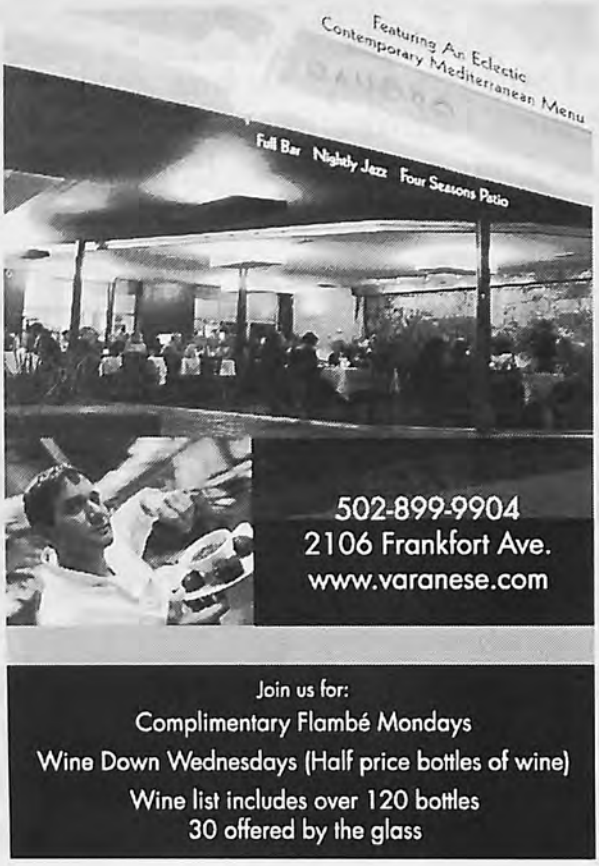
Joseph Thieman
Nick Kaizer

Trombones
Mike Smith
Tim Doyle
Michel Tignor
James Clark

Rhythm
Javier Perez, *guitar*
Kendall Carter, *piano*
Luke McIntosh, *bass*
Will Fisher, *drums*



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New Music Festival

November 7-11, 2012

with

Sydney Hodkinson

featured composer

New Music Festival
November 7-11, 2012

Sydney Hodkinson
featured composer

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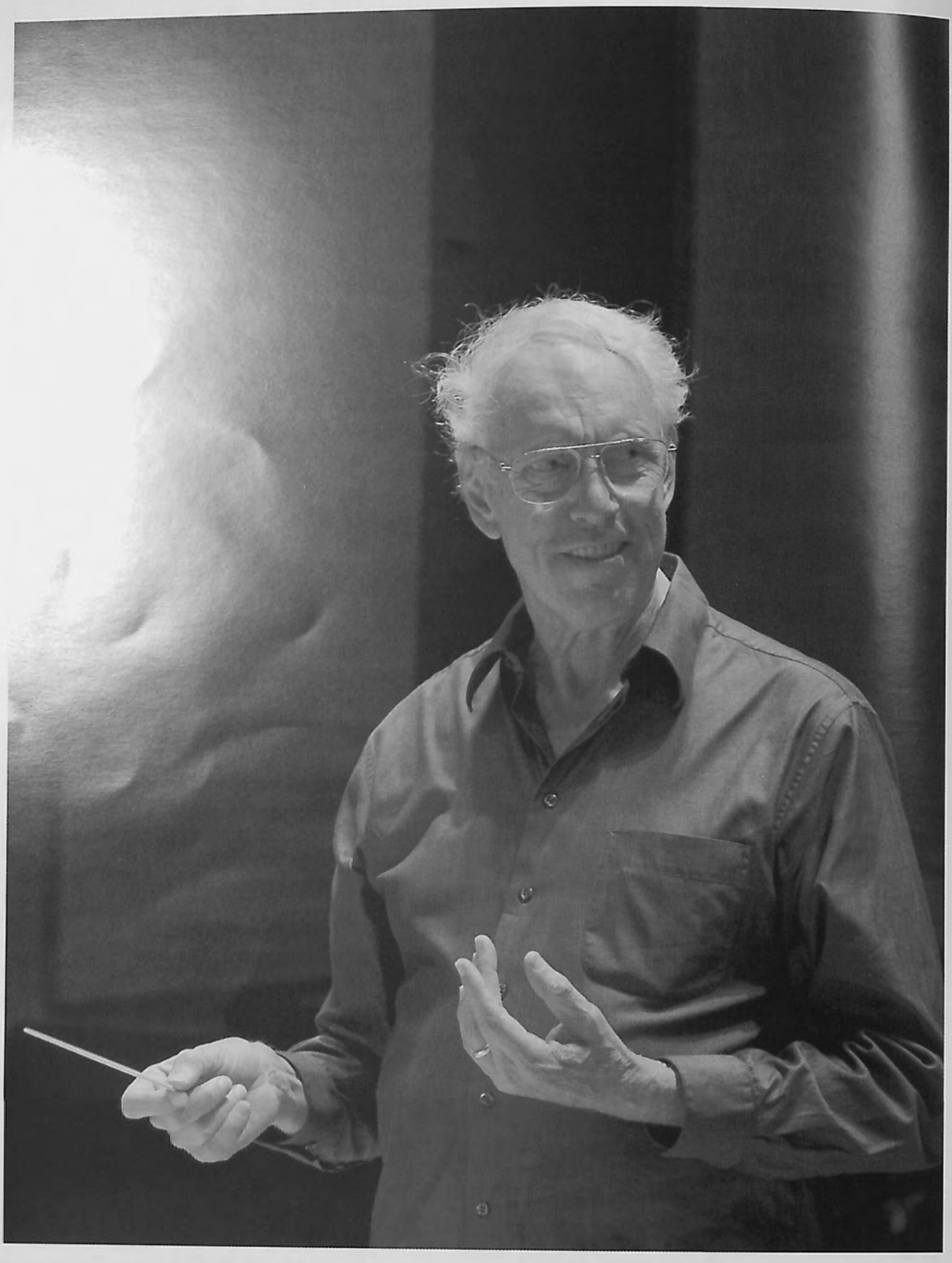
The New Music Festival is especially pleased to welcome the festival's guest composer, Canadian-born American composer Sydney Hodkinson, and to feature performances of some of his impressive catalogue of works. It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope the audience will appreciate the unique compositional language Dr. Hodkinson brings to his music and to our ears. Let me also express special recognition and thanks to professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2012.

Christopher Doane
Dean, School of Music
University of Louisville



BIOGRAPHY

Born in Winnipeg, Manitoba in 1934, **Sydney Hodkinson** received his Bachelor and Master of Music Degrees from the Eastman School of Music where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. Hodkinson received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolo Castiglioni, Ross Lee Finney and George B. Wilson. Brief private studies with Benjamin Britten and Luigi Dallapiccola ensued.

Dr. Hodkinson has taught at the Universities of Virginia, Ohio and Michigan and, during 1970-72, served as artist-in-residence in Minneapolis under a grant from the Ford Foundation Contemporary Music Project. He joined the faculty of the Conducting and Ensembles Department of the Eastman School of Music of the University of Rochester in 1973, assuming the directorship of the Eastman Musica Nova Ensemble and later, the Kilbourn Orchestra. During 1984-86, he served as Meadows Distinguished Professor of Composition at Southern Methodist University, and in 1991 was Visiting Professor of Composition at the University of Western Ontario. In 1995, Hodkinson assumed teaching duties in the Composition Department at the Eastman School until his retirement in January of 1999. Since then, he has conducted the New Music Group at Oberlin College (2001), served as Visiting Professor of Composition at Indiana University (2002), Duke University (2003), and in 2004 accepted the Almand Chair of Composition at Stetson University, Deland, FL. Hodkinson also currently conducts the Contemporary Ensemble and serves as a composer-in-residence at the Aspen Colorado Music Festival and School. During the Spring of 2012, he was awarded the Bolcom extended residency in composition at the University of Michigan and in March 2012 served as composer-in-residence at Indiana University.

Hodkinson has written over 280 works covering a vast range of genres: educational pieces, an incredible variety of chamber music, including six string quartets, a prolific output of choral, operatic and vocal music, and large orchestral canvases, with concerti for English Horn, voice, violin, and clarinet. His Seventh and Ninth Symphonies are scored for large wind ensemble.

Awards include the National Institute of Arts and Letters, Guggenheim Foundation, the Canada Council, the National Endowment for the Arts, International Congress of Jeunesses Musicales, Farnsley Prize of the Louisville Orchestra, Danforth Foundation, and the Ford Foundation. Compositions by BMI affiliate Hodkinson appear in the catalogs of Theodore Presser, American Composers Alliance, Associated Music Publishers (G. Schirmer), Ludwig Music Pub. Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental and Smith Music Publications. Activities as composer/conductor are recorded on CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

Dr. Hodkinson, a US citizen since 1995, is married to violinist Elizabeth Deischer. They have three sons and currently reside in Ormond-By-The-Sea, Florida.

Other New Music Festival events and presentations:

Wednesday, November 7 - Sunday, November 11 (MB 145)
Bouncing - Interactive audio-visual Installation with Kinect Controller
Krzysztof Wolek, Zach Thomas

Wednesday, November 7 - Sunday, November 11
(MB 2nd floor corridor between north & south buildings)
Studies on Time Perception - sound installation
Ermir Bejo

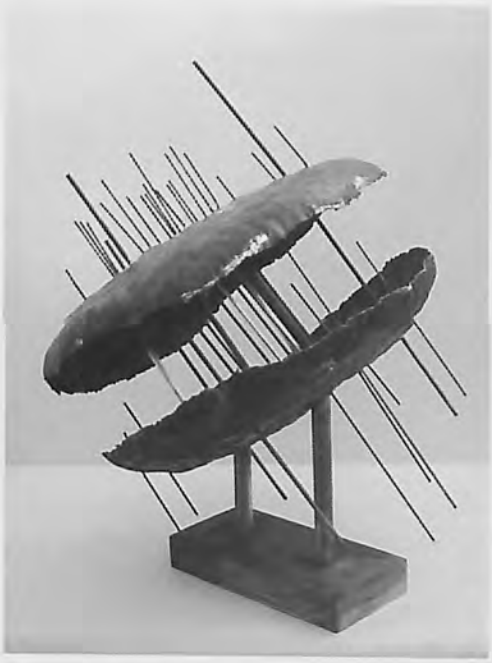
Wednesday, November 7 - Friday, November 9 (MB 2nd Floor Lounge)
Untitled Welded Steel Sound Sculpture No. 3
Howard Sandroff

Wednesday, November 7, 2:00-3:20 p.m. (MB LL26)
Howard Sandroff will present a lecture at the Computer Music Class

Wednesday, November 7, 4:00-5:30 p.m. (MB 125)
Sydney Hodkinson will present a lecture at the Composition Seminar

Thursday, November 8, 3:00 p.m. (Comstock Hall)
Sydney Hodkinson - Convocation Lecture

Friday, November 9, 10:00a.m. (MB 125)
Howard Sandroff will present a lecture at the Composition Seminar



Untitled Welded Steel Sound Sculpture No. 3
Howard Sandroff

New Music Festival presents

Electronic Music

Wednesday, November 7, 2012 at 8:00 p.m.
Rauch Planetarium

PROGRAM

Trinity — Sydney Hodkinson (b. 1934)

Jennifer Potochnic, *english horn*

Bloomy Girls — Video by Takagi Masakatsu, Music by João Pedro Oliveira

video

Untitled 15 — Howard Sandroff (b. 1949)

Howard Sandroff, *computer*

Nebulae — Stephen Andrew Taylor (b. 1965)

Roseanna Shafer, *harp*
Stephen Andrew Taylor, *electronics*

The Ancient Path — John Ritz (b. 1978)

Michael Tunnell, *corno da caccia*
John Ritz, *electronics*

Sinus Aestum — Bret Battey (b. 1967)

video

Louisville Electronic Improv Ensemble
Hong-Da Chin, *flutes* Chris Kinkaid, *electric guitar & electronics*
Michael Montgomery, *bass guitar*
Krzysztof Wolek & Zach Thomas, *computers*

PROGRAM NOTES

Trinity - Sydney Hodkinson

No sooner do the "music-machines" acclimate themselves to producing non-tonegato notes when the tones sow the seeds of temporary destruction, causing the machines to revert back toknown territory (gradually becoming a mélange of music the whole world knows and loves). This action seis to drive them further out into an ethereal space. The work is primarily based on the rotation of two simple ervallic cells, the minor and major second. These cells become influtenced by the "terra-firma" mixture and gidally re-adjust themselves into more tonal collections.

Trinity, approximately 6 minutes in duration, was commissioned by Thomas StacEnglish hornist of the New York Philharmonic Orchestra, and was complete in March of 1972 in St. Paul, Minnota. Stacy gave the premiere performance in Alice Tully Hall, New York City, on May 11, 1976.

- Sydney Hodkinson

Bloomy Girls - Takagi Masakatsu & João Pedro Oliveira

The soundtrack for the video *Bloomy Girls* tries to establish a dialog between the usic and the image, in both technical and artistic ways.

Technically, the type of image synthesis and transformations used in the video sugge the use of synthetic sounds (most of them created through the use of granular synthesis techniques, as well other computer generated sounds). These synthetic sounds are used together with recorded and subsequen transformed female voice sounds, that specifically relate to the suggestions of the images of girls, in the vid

The music of *Bloomy Girls* received the 1st Prize at the Roma Soundtrack Competin.

- João Pedro Oliveira

Untitled 15 - Howard Sandroff

This work began its life as an interactive gallery sound installation created for the nic Peripheries Exhibition in Bremen, Germany. Shortly after the close of the exhibit, I was asked to create a rformance piece out of the installation. So, I added a beginning and an end. I've performed the piece in Chicgo and Beijing at the Musicacoustica Festival, 2011.

- Howard Sandroff

Nebulae - Stephen Andrew Taylor

One of my goals in *Nebulae* is to enable the harp to do things it can't do in the real wold--long sustaining sounds and slow, sliding glissandos. A computer processes the harp's sound (sometimes wth a cavernous reverb) and also accompanies it with a choir of glass harmonicas gliding slowly from pitch to pitch. The long, drifting sounds I was imagining reminded me of photographs of nebulas, giant dust clouds in deep space--so vivid and luminous, but impossibly distant and vast at the same time. When I was planning the wok I knew there would be a video component based on paintings by Hua Nian; we have chosen her images for their abstractions, rather than straightforward depictions of the real thing. The drifting, changing shapes on the screen are partially controlled by the movement of the harpist's hands playing the piece.

Nebulae is dedicated to Hua Nian and Ann Yeung, who collaborated with me for the premiere at the World Harp Congress in Dublin, July 2005.

- Stephen Andrew Taylor

The Ancient Path - John Ritz

In 1841 Thomas Carlyle wrote "Science has done much for us; but it is a poor science that would hide from us the great deep sacred infinitude of nescience, whither we can never penetrate, on which all science swims as a mere superficial film. This world, after all our science and sciences, is still a miracle; wonderful, inscrutable, magical and more, to whosoever will *think* of it."

Materialism and the intrusive presence of *things* have put out the light in our souls and turned us into a generation of zombies. It is by *not* thinking that we cease to wonder. We cover our deep ignorance with words and the popular jargon of science, but we are ashamed to wonder, we are afraid to whisper "mystery". *The Ancient Path* is about journeying - the ecstatic searching for that which is elusive and ineffable, that which dwells just beyond the impenetrable cloud of unknowing.

- John Ritz

Sinus Aestum - Bret Battey

Sinus Aestum (Bay of Billows) is a smooth, dark lunar plain articulated by threads of white dust, like the tips of flowing waves. Drawing from this image, the sound and image composition *Sinus Aestum* presents one sound-synthesis process and nearly 12,000 individual points, which are continually transformed and warped, restrained and released, without cuts, to form compound, multi-dimensional waves of activity moving through unstable states between plateaus of pitch and noise. Mathematical processes are transformed into a contemplation of the continual ebb and flow of human experience. *Sinus Aestum* is the third in my *Luna Series* of video-music works, which explore the potentials of editless composition with a specific custom audio technique (Compressed Feedback Synthesis) and animation algorithm (which involves 2D and 3D rotational algorithms and Brownian noise displacement applied to masses of individual points). These works also reflect a sensibility formed by the experience of Vipassana meditation practices.

- Bret Battey

Louisville Electronic Improv Ensemble

The University of Louisville Electronic Improv Ensemble was founded in September 2012. The ensemble comprises of faculty and students from the University of Louisville Computer Music Studies interested in working at the crossroads of free improvisation and electronic music, thus expanding their compositional palette and performance experience.

New Music Festival presents

New Chamber Music

Thursday, November 8, 2012 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Allez-y!: scherzo frénétique for violin and piano (2004) — Sydney Hodkinson (b. 1934)

J. Patrick Rafferty, *violin*
Krista Wallace-Boaz, *piano*

Nazca Lines (2004) — Marc Satterwhite (b. 1954)

Travis Nestor & Kyle McCoy, *percussion*

For Madmen only! (2002) — Krzysztof Wolek (b. 1976)

John Moore, *tenor saxophone*
Krista Wallace-Boaz, *piano*

Spins and Spells (1997) — Kaija Saariaho (b. 1952)

Paul York, *cello*

INTERMISSION

Dance Suite for double bass (2011) — Yvonne Freckmann (b. 1988)

Sidney King, *double bass*

Stolen Goods: Four Preludes for Solo Piano (2008) — Sydney Hodkinson
III. Rhapsody: Calmato
II. Chase: Presto

Krista Wallace-Boaz, *piano*

A Strong Law Bids Us Dance (2012) — Marc Satterwhite
I. A Strong Law Bids Us Dance
II. Une très belle danse barbare

Michael Tunnell, *trumpet* Brett Shuster, *trombone*
Meme Tunnell, *piano*

Dance of Two Butterflies (2012) — Hong-Da Chin (b. 1985)

Kathleen Karr, *flute* Stephen Mattingly, *guitar*

Primera Crónica del Descubrimiento (1991) — Roberto Sierra (b. 1953)
I. Leyenda Taina
II. Danza

Kathleen Karr, *flute* Stephen Mattingly, *guitar*

Four Songs (2005) — André Previn (b. 1929)
I. Is It For Now
II. To Write One Song
III. Ad Infinitum
IV. The Revelation

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

Mosaic for brass quintet (1964) — Sydney Hodkinson

Ansyn Banks & Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
Chris Combest, *tuba*

PROGRAM NOTES

Allez-y!: scherzo frénétique for violin and piano - Sydney Hodkinson

My friend the Ukranian-American violinist Oleh Krysa recently presented me with a CD gift [*Virtuoso Violin: works of Paganini, Ravel, Wieniawski, et. al*] performed by him and his wife Tanya. I was so impressed by the musicianship and technical prowess of their interpretations that I was determined to make an effort to emulate these composers by offering Mr. and Mrs. Krysa a present in return.

Allez-y! [Fr.: GO (for it)!] is a brief scherzo – barely lasting five minutes, if that - in two main sections: the first employing measured tremolo, the second slurred double-stops. Much use is made of open string pedal tones and echoes of the tritone interval ("diabolous in musica"). As was often true in the hands of many 19th century masters, this 'manic joke' is not a 'bon-bon'. It is marked 'macabre' and, while possessing a few light moments in its course, the work's character delves at times into the sinister.

Allez-y! was completed on May 11 of 2004 in Ormond-by-the-Sea, Florida. The score was commissioned by, and fondly dedicated to, Oleh Krysa and Tatiana Tchekina, former colleagues at the Eastman School of Music in Rochester, New York. The premiere performance was given during the 2004-2005 concert season.

- Sydney Hodkinson

Nazca Lines - Marc Satterwhite

The Nazca lines are gigantic figures, both abstract and zoomorphic, which are carved into the hard desert surface in a region of Perú known as the *Pampa Colorada* (Red Plain). They were made by the Nazca people, who flourished in that area from approximately 200 BCE to 600 CE. Their modern discovery was in the 1930s.

The huge drawings undoubtedly required hundreds of years, and the efforts of many people, to create. Because the actual figures can only be discerned from the air, and have no imaginable practical value, there has been much speculation as to why the Nazcas made them. (Among the silliest is Erich von Däniken's notion that they served as landing sites for alien spacecraft.) Probably we will never know exactly why they were built, but they are a spectacular sight from the air: among the figures are giant lizards, spiders, monkeys, llamas, dogs and hummingbirds, as well as purely geometric figures and simple crisscrossing lines.

This piece attempts to suggest something of both the power and mystery of these figures. Percussion seemed an appropriate medium, as we often associate drums with "primitive" peoples, such as the Nazca. *Nazca Lines* was written at the request of my friends Deborah Sunya Moore and Brian Kushmaul, and is a sort of belated wedding present to them.

- Marc Satterwhite

For Madmen only! - Krzysztof Wolek

For Madmen only
Magic theatre
Entrance not for everybody
- not for everybody
for -- Mad -- men -- on -- ly!

- Herman Hesse "Steppenwolf"
translated by Basil Creighto

Spins and Spells - Kaija Saariaho

The title evokes the two gestures which are at the origin of the work: on the one hand the pattern which I call "spinning tops" turning around on the one spot or undergoing changes, and on the other, timeless moments, centred on the sound colour and texture.

The entire piece unfolds either around or between these two gestures. I chose to re-tune the instrument in order to personalise the harmonic writing: the fifths are replaced by structures favouring major sixths and minor thirds. Challenged by this scodatura, the sonority of *Spins and Spells* reminds me of the music and the instrumental colours of another age, far older than those of the cello that we know, although seen and transformed again through my own universe.

- Kaija Saariaho

Dance Suite for double bass - Yvonne Freckmann

Dance Suite for double bass is a collection of dances that I intend to grow during the course of my life. Included in this edition are "Off Kilter," a movement exploring mixed meter, and "Rock Step," which draws on my love of swing dancing. In the spirit of György Ligeti's *Musica Ricercata*, I challenged myself by using only seven pitches in the first, and eight pitches in the second dance.

- Yvonne Freckmann

Stolen Goods: Four Preludes for solo Piano - Sydney Hodkinson

Following a performance of my *Piano Concerto No. 1*, largely completed in 1997, the American artist Barry Snyder, for whom the concerto was written, kindly commissioned me to compose some shorter pieces for his solo recitals. He even suggested that I pick out "some of the good bits" from the concerto and use those as a basis for the newer work; so I did.

Accordingly, the title of this collection of keyboard preludes is very apt. The first and second pieces plunder the concerto's third movement – the former acknowledging its boogie-woogie roots and the latter its more skittish moments. This fleeting essay is dedicated to Verne Reynolds, an Eastman School composer and horn virtuoso and a long-standing friend of Syd and Barry.

The predominantly tranquil third prelude's nature is filched from the second movement, although the sections are in a totally different order and the character less overt. The last parcel of thievery re-arranges segments of the first movement, pummeling them into a dance to "cure the spider's poisonous bite."

Stolen Goods is roughly thirteen minutes in duration. The score is dedicated to Mr. Snyder, who gave the first performance during the 2009-2010 concert season. The work was completed in Ormond-by-the-Sea, Florida, on April 14, 2008.

- Sydney Hodkinson

A Strong Law Bids Us Dance - Marc Satterwhite

The two movements of *A Strong Law Bids Us Dance* were inspired by very different pieces of visual art, both of which deal with dance as the subject. These give their titles to the two movements, an introduction followed by a dance. *A Strong Law Bids Us Dance* is a photo-etching by Canadian Inuit artist David Neel, depicting a Kwakiutl dancer with a raven mask. The line is a quote from a Kwakwaka'wakw chief, explaining the importance of dance in their culture. *Une très belle danse barbare* is a drawing by Picasso, included in a letter to his patron and friend Leo Stein.

These movements are not so much interpretations of the works of art as they are my response to the titles (in

particular the second movement is definitely not a cakewalk, the subject of Picasso's drawing). The dramatic introductory movement might be considered a ritual summons to the dance, which follows without pause. I have tried to make this dance both "très belle" and "barbare," with perhaps a little more emphasis on the latter.

A Strong Law Bids Us Dance was written at the request of my friends and colleagues Michael and Meme Tunnell, and Brett Shuster.

- Marc Satterwhite

Dance of Two Butterflies - Hong-Da Chin

Dance of Two Butterflies is inspired by the colorful harmonic language and irregular yet interesting rhythm widely used in Indian music. Flute and guitar represent two butterflies dancing and playing with their spirits in the air surrounding vibrant flowers. They experience all kind of emotions along with the music including joy, hesitance, aggressiveness, relaxed, nervousness, confused, playful, doubtful, and so much more emotions, just like emotions human experience.

- Hong-Da Chin

Primera Crónica del Descubrimiento - Roberto Sierra

These six pieces are a series of chronicles (cronica in Spanish) that I composed on the subject of the meeting between the aboriginal Indian culture of the Caribbean Islands and the Spanish Conquistadors. The image of surprise and bewilderment from both sides (there was less information available in the 1490's than what we have at hand today) is a particularly fascinating thought for me. In *Leyenda Taina* (Taino Leyend - being the name of the tribe that inhabited the island of Puerto Rico) and *Danza*, I put in musical thought my own interpretation of some of the things that might have occurred 500 years ago.

- Roberto Sierra

Four Songs - André Previn

I. Is It For Now (Philip Larkin)
Is it for now or for always,
The world hangs on a stalk?
Is it a trick or a trysting-place,
The Woods we have found to walk?

Is it a mirage or miracle,
Your lips that lift at mine:
And the suns like a juggler's juggling-balls,
Are they a sham or a sign?

Shine out, my sudden angel,
Break fear with breast and brow,
I take you now and for always,
For always is always now.

II. To Write One Song (Phillip Larkin)
To write one song, I said,
As sad as the sad wind
That walks around my bed,
Having one simple fall
As a candle-flame swells, and is thinned,
As a curtain stirs by the wall
-- For this I must visit the dead
Headstone and wet cross,
Paths where the mourners tread,
A solitary bird,
These call up the shade of loss,
Shape word to work.

That stones would shine like gold
Above each sodden grave,
This, I had not foretold,
Nor the birds' clamour, nor
The image morning gave
Of more and ever more,
As some vast seven-piled wave,
Mane-flinging, manifold,
Streams at an endless shore.

III. Ad Infinitum (William Carlos Williams)
Still I bring flowers
Although you fling them at my feet
Until none stays
That is not struck across with wounds:
Flowers and flowers
That you may break them utterly
As you have always done.

Are happily
Still bring flowers, flowers,
Knowing how all
Are crumpled in your praise
And may not live
To speak a lesser thing

IV. The Revelation (William Carlos Williams)
I awoke happy, the house
Was strange, voices
Were across a gap
Through which a girl
Came and paused,
Reaching out to me –

Then I remembered
What I had dreamed –
A girl
One whom I knew well
Leaned on the door of my car
And stroked my hand –

I shall pass her on the street
We shall say trivial things
To each other
But I shall never cease
To search her eyes
For that quiet look –

***Mosaic* for brass quintet - Sydney Hodkinson**

Mosaic, written in 1964, is in three parts, all based on a harmonic nucleus played by the full ensemble in the opening two measures. The first part deals with long angular melodies and a short repeated fragment. Part 2 contains slow expressive lines and Part 3 taxes the brass players by containing several very quick, disjunct points, culminating in rapid double-tounged chords reminiscent of the opening.

- Sydney Hodkinson

New Music Festival presents

University New Music Ensemble
University Wind Ensemble

Friday, November 9, 2012 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

University New Music Ensemble
Frederick Speck, *director*

from *Tres Vientos* (2010) — Sydney Hodkinson (b. 1934)
Dust Devil, Lamentation, Elegy and A Short Flight

Sarah Kurtz, *piccolo, flute & alto flute*
Teil Buck, *oboe & english horn*
Dylan Lloyd, *clarinet & bass clarinet*

It Never Ends "Homage" a Lachenmann (2012) — Parker Scinta & Alex Edwards (b. 1988)(b. 1989)

Parker Scinta & Alex Edwards, *guitars*

Night Watch (2010) — Sydney Hodkinson

Lauren Roerig, *bassoon*

Main Chute (2012) — Frederick Speck (b. 1955)

Faculty Artist: Michael Tunnell, *corno da caccia*
Don Woods, Jon Wysong, Erika Howard & Nick DeJarlais, *trumpets*
Frederick Speck, *conductor*

Varianti (1982)

Steven Stucky
(b. 1949)

Hong-Da Chin, *flute* Quinn Dizon, *clarinet*
Yvonne Freckmann, *piano*

Snippets (1954/2000)

1. Fuguette
2. Arietta
3. Burla
4. Berceuse
5. Cancantina

Sydney Hodkinson

David Cecil, *soprano saxophone*
Nathan Cucilovic, *alto saxophone*
Damien Hicks, *tenor saxophone*
Cambron Little, *baritone saxophone*

Impression (2012)

Hong-Da Chin
(b. 1985)

Guest Artists: Trio Bel Canto
Patrick Meighan, *alto saxophone* John Moore, *tenor saxophone*
Krista Wallace-Boaz, *piano*

INTERMISSION

University Wind Ensemble
Frederick Speck, *director*

Monumentum Pro Umbris (2004)

Sydney Hodkinson

Bells for Stokowski (2002)

Michael Daugherty
(b. 1954)

PROGRAM NOTES

Tres Vientos - Sydney Hodkinson

Tres Vientos was formed in 1990 by flutist Jean Ohlssohn West, oboist Ann Adams and clarinetist Lynn Musco, all applied faculty at Stetson University in Deland, Florida. The ensemble is very active giving recitals and master classes; their CD "Tres Vientos", featuring music of American composers, was released in 2000. Jean West was appointed Dean of the School of Music at Stetson University in 2008, so Tammara Phillips has joined the ensemble as flutist.

When the trio requested a work from me in he fall of 2010, I stole both their name and a Spanish subtitle ("six tasty snacks") for this wind divertimento. The result was a collection of six miniatures which vary widely in their tempos and character. The third tid-bit is perhaps the most conventional and tonally "at peace": a waltz which, while gentle, tends to stumble a bi. The fourth piece is a quick ride, testing the performers' nimbleness. The kinship of movements 2 and 5 will be readily apparent: the former - a solo for the oboe - is the longest of the set and probably the most dramatic; the latter is a predominantly gentle incantation. The opening and closing segments are fast: No. 1 very rhythmic, and No. 6 scurrying.

- Sydney Hodkinson

It Never Ends "Homage" a Lachenmann - Parker Scinta & Alex Edwards

This piece was composed as a response to our attempt to decipher and perform Lachenmann's *Salut für Caudwell*. Lachenmann uses a completely new compositional language for guitar that is both unwanted and unneeded. We felt as though we could build on the concepts Lachenmann was using and create a much more aesthetically pleasing piece while using a more familiar compositional language. *It Never Ends* was created using the rhythmic motifs from *Salut für Caudwell* as well as our our own exploration of extended techniques.

- Parker Scinta & Alex Edwards

Night Watch - Sydney Hodkinson

I had never written for the bassoon in a solo environment before and used a request from a university colleague to search for a music that fully exploited the instrument's wide range (well over three octaves) and agility.

The resultant piece if in a bipartite design, roughly fast - slow, introduced by, and often intermingled with, stentorian and more forceful outbursts. The second part (very freely, coolly) is, in effect, an extended coda carrying the soloist into the bassoon's haunting upper register and closing the work calmly but still suspended.

- Sydney Hodkinson

Main Chute - Frederick Speck

Steep, fast, narrow, sometimes cliff-lined passages characterize the Main Chutes at some of the world's best skiing sites. Snow, steep slopes and gravity combine to give even the most advanced skiers a "double black diamond" rush. The best of these chutes have earned formidable nicknames such as Avalanche, Drop Out, Ripsaw and Gibraltar. In Italy, one site, *Corno alle Scale* is the location where the flamboyant Olympian Alberto Tomba trained.

Somehow, trumpet players seem to be kindred spirits with downhill skiers, as musical thrill-seekers who appreciate speed, power and finesse (sometimes with little regard for playing it safe). In *Main Chute*, the *Corno da Caccia* (literally, horn of the chase) is also introduced into the mix, both participating in an adrenaline-peaking ensemble barrage with four fellow trumpet players and at times floating gracefully above the fray. *Main Chute* was featured at the 2012 International Trumpet Guild Conference.

- Frederick Speck

Varianti - Steven Stucky

Varianti (Variants) for flute, clarinet, and piano was commissioned by Bryn Mawr College and the Dreyfus Foundation and completed in 1982. The work falls into seven brief variations. After a short, energetic opening, the flute and clarinet meet on a unison F that serves as a bridge to the first variation. Starting with a narrow range of notes, the variation gradually expands in flute and piano registers, leading into the second variation, made up largely of a quiet interplay of notes among the trio. As the piano part fades, the flute rises lyrically to launch the third variation. Fast cross rhythms between flute and piano frame a clarinet solo. The rising theme, now exclusively in the piano, recurs in several guises before leading into the fourth variation. Here the piano plays fragmented motives in the upper register while the flute and clarinet repeat a five-note rhythm, with the flute gradually slowing down while the clarinet remains constant. The fifth variation begins forte, with A-flat and G in unison. These two notes are softly spun into fast sixteenth-note patterns, and these in turn fracture into a forte passage using the extreme registers of all the instruments, before the three musicians meet again on the variation's opening two-note motive. An impassioned flute melody opens the sixth variation. As the flute grows softer, the piano continues to pound out a chord in eighth-note bursts, recalling the opening of the piece. The same unison F that heralded the first variation now ushers in the final, seventh variation. Marked "serene," the piano plays bell-like chords as the flute and clarinet play a quiet melody, mostly in octaves. The clarinet has a final, brief reminiscence of the work's main motive as the music fades away.

- Christopher Russell

Snippets - Sydney Hodkinson

In 1999, while packing up myriad boxes to move to a new home (following academic retirement from the Eastman School of Music), I tumbled-literally-over a short string suite of five vignettes I had composed during the 1950's as a college freshman. They had never been performed. I decided to transcribe them for the American Saxophone Quartet following a request from that august ensemble. Other than slightly lengthening the first ditty to accommodate an imperious alto sax which thinks it can play ALL of the 4-[art fugal entries itself, I made a few changes from the original youthful version.

The first four movement each feature one of the quartet members as a 'leading voice', the others largely accompanying; everyone shares the wealth in the final dance. The whole piece is very tonal (with centers on A, D, E, G and D respectively) and make copious use of a jazz/pop music ambience that was prevalent in my first-year-conservatory world at the time.

The five *Snippets* are approximately twelve minutes in duration and are affectionately dedicated to my long-standing friend, the saxophone virtuoso Albert Regni. The work was completed in 1954 in Rochester, New York and transcribed in Ormond, Florida during the summer of 2000. The American Saxophone Quartet, founded by Mr. Regni, gave the premiere performances in New York City.

- Sydney Hodkinson

Impression - Hong-Da Chin

Impression is inspired by gamelan music. Growing up in Malaysia, I always have a special feeling towards Gamelan music. It's not just music to me, but it's also part of my cultures that evoke certain feelings in my heart. The timbres of two Gamelan instruments, Bonang (collection of small gongs placed horizontally onto strings in a wooden frame, either one or two rows wide) and Peking (high pitches small gongs placed in a wooden frame), are being imitated in the piano part. The improvisatory passages at the clarinet and saxophone parts are imitating *seruling*, bamboo flute that is used in Gamelan ensembles.

- Hong-Da Chin

Monumentum Pro Umris - Sydney Hodkinson

Monumentum Pro Umbris took shape very gradually as a personal reflection on our earth's last decade of wars and large-scale human suffering. The contemplation of great pain and horrendous loss of life leaves one totally benumbed. On at least three occasions, I have resorted to the medium of large, massed winds and percussion to give vent to similar concerns.

Accordingly, music if this music has a dark, meditative, 'processional' aspect, perhaps evoking a somewhat Byzantine religious ritual. The muted chorales (in the horns, and later intoned by the clarinets), implacable percussion, and an extensive use of repetition (both of a brass 6-note motto and an ascending woodwind figuration) all conspire to convey the work's sombre attitude. All of the sonic material - often obsessively - is generated from a brief fragment of Claudio Monteverdi's 1608 LAMENTO D'ARIANNA: "Lasciate mi morire..." (O, let me now die!). The renaissance master's quotation is only heard - very distantly - near the close of the piece.

The score is dedicated to the loving memory of to American composers: Earle Brown (1926-2002) and Ralph Shapey (1921-2002), both of whom took the time and patience - in the late 1950's - to serve as mentor for a very young Canadian beginner. I am eternally grateful for their generosity. The work was written for the wind ensemble of the Eastman School of Music of the University of Rochester, N.Y. (with whom I had a close relationship, both as performer and conductor), and its new leader, Mark Scatterday, on the occasion of his appointment in July, 2002.

- Sydney Hodkinson

Bells for Stokowski - Michael Daugherty

Bells for Stokowski for Symphonic Band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse),University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell).

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in Fantasia resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate.

The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's *C Major Prelude* from *The Well-Tempered Klavier*. In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout *Bells for Stokowski*. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ.

- Michael Daugherty

University Wind Ensemble

Frederick Speck, *Director*

Piccolo
Sarah Kurtz

Flutes
Carrie Ellis *
Meaghan Spencer
Michelle Schapmire
Lauren Cannady

Oboes
Teil Buck *
Lindsay Foster
Erin Elliott +

Clarinets
Dylan Lloyd *+
Alex Ravitz
Emily Danielson
Danny Sogar
Bruno Bedard
Michael Burkhead +
Katie Teremi
Alex Enyart
Ellen Trammel ~

Bassoons
Jackie Royce *
Paul Tromba
Lauren Roerig

Alto Saxophones
David Cecil *
Ryan Olexa

Tenor Saxophone
Damien Hicks

Baritone Saxophone
Cambron Little

Horns
Matthew Williams *+
Tyler Taylor
Jake Campbell
Mason Gatch
Emily Smith

Trumpets
Don Woods *+
Nick Calcamuggio +
Nick De Jarlais +
Halston Soder
Clinton Linkmeyer

Trombones
Tim Hutchens *+
Sebastian Van Horn
James Clark

Bass Trombone
Joseph Murrell

Euphoniums
Joe Kohake *
Max Payne

Tubas
Craig Potter *+
Chris Dye

Percussion
Jim Weixler *
Michael Cowan
Mandi Roberts
Spencer Zembrodt
Travis Nestor +
Kyle McCoy +~
Kourtney Howard ~

Double Bass
Aaron Shockley

Harp
Roseanna Shafer

Piano/Keyboard
Yvonne Freckmann

Guitar
Christopher Roseland

* *principal*
\+ *graduate student*
~ *Monumentum Pro Umbris*

New Music Festival presents

University Collegiate Chorale & Cardinal Singers

Saturday, November 10, 2012 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

University Collegiate Chorale
Kent Hatteberg, *director*

Rejoice in the Lord (1983) — Sydney Hodkinson (b. 1934)

Won Joo Ahn, *piano*
Travis Nestor & Kyle McCoy, *percussion*

Diffusa Est Gratia (2012) — Frank La Rocca (b. 1951)

Lux Aeterna (2012) — Ivo Antognini (b. 1963)

Ave Maria (2002) — Giselle Wyers (b. 1969)

Phillip Morgan, *baritone*

Longing (2011) — Matthew Emery (b. 1991)

Cachita (composed 1937, arr. for chorus 2011) — Rafael Hernandez Marin (1891-1965) arr. Ernesto Herrera Miranda (b. 1988)

Ricky Lynn Case II, *tenor*

INTERMISSION

Cardinal Singers
Kent Hatteberg, *director*

Salve Regina (2002) — Josep Vila I Casañas (b. 1966)

Ruthanne Fulton, *mezzo soprano*

De profundis (2012) premiere — Grzegorz Miśkiewicz (b. 1969)

World Premiere

O sacrum convivium (1990) — Gabriel Jackson (b. 1962)

Hominis dies (Five Latin Motets, Op. 35, No. 5) (1995) — Michael Waldenby (b. 1953)

Parables Book I (1978) — Sydney Hodkinson
1. Habanera: Among Aborigines
2. Chorale: Conservation
3. Vaudeville Song: If You Can Lose Your Head

Samantha Lilly, *soprano*
World Premiere

Canta! (2011) — Guido López-Gavilán (b. 1944)

PROGRAM NOTES

Selections by the Collegiate Chorale

Rejoice in the Lord - Sydney Hodkinson

When Donald Neuen was the Director of Choral Ensembles at the Eastman School of Music, he not only commissioned a short work from me, but also provided a list of psalm texts that he felt were not widely used, from which to choose. He wanted a piece for use on his guest All-State Chorus Concerts - i.e,. one suitable for large high school ensembles.

The resultant work is in four parts: a declamatory introduction, an energetic rhythmic episode ("for the word of the Lord is right"....), and a return to the opening gestures that then subside into a closing Amen. The text is a free paraphrase of the 33rd Psalm.

Rejoice in the Lord is roughly five minutes in duration. The score is dedicated to the Eastman Chorale, who gave the premiere, and was completed in the fall of 1983 in Fairport, NY.

- Sydney Hodkinson

Rejoice in the Lord.
Praise the Lord and sing unto Him a new song.

For the word of the Lord is right,
and all His works are done in truth.
Our hearts shall rejoice in Him
because we have trusted in His holy name.
So rejoice in the Lord. Amen.
(paraphrase of Psalm 33)

Diffusa Est Gratia - Frank La Rocca

Diffusa Est Gratia is a Catholic liturgical text sung at communion for the Feast of the Virgin Mary's Queenship. The text is drawn from verses in Psalm 45, and although it has been set many times before, this particular text version follows that used by Giovanni Maria Nanino and is rarely heard.

The Marian associations with the text are not explicit since the royal references in the motet are, in fact, references to King David. But the Psalm came to be read as a Marian prophecy because the latter part of the Psalm (which is not set to music) turns its focus to the "daughter of the King" and ends with, "I will make thy name to be remembered in all generations" - which anticipates the nearly identical verse in the Magnificat.

This piece was commissioned by the Diocese of Oakland, California, for its 50th Anniversary Jubilee Mass, and so is intended to evoke a sense of occasion appropriate to the commission, and draws upon the great treasury of Renaissance polyphony associated with Mass settings, yet with an expanded harmonic palette, especially in some of the thirds-related tonal juxtapositions.

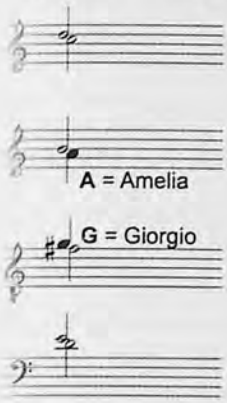
- Frank La Rocca

Diffusa est gratia in labiis tuis:
propterea benedixit te Deus in aeternum.
Myrrha, et gutta, et cassia
a vestimentis tuis, a domibus eburneis:
ex quibus te delectaverunt filiae regum
in honore tuo.
(Psalm 45: 2, 8-9)

Grace is poured abroad in thy lips:
therefore hath God blessed thee for ever.
Myrrh and aloes and cassia perfume
thy garments, from the ivory houses:
out of which the daughters of kings
have delighted thee in thy glory.

Lux Aeterna - Ivo Antognini

Lux Aeterna, for eight-part mixed choir *a cappella,* is dedicated to my mother, Amelia, and to my father, Giorgio. In this piece I tried to blend a simple melodic idea that could be a thousand years old – descending and ascending scales – with harmonic textures that are much more complex and modern: all this within a rather contrapuntal environment. There are slight but frequent changes of the tonal center; it never ends at a clear point; this gives the listener a hypnotic effect. The final chord is a complete D mixolydian scale where the highest note of the male voices (G = Giorgio) and the lowest of the female voices (A = Amelia) symbolize the names of my parents next to each other in the middle of this suspended context – the mixolydian mode does not have a tonal quality and this emphasizes the never-ending factor.



Lux Aeterna was premiered by De Angelis Vocal Ensemble, Matthew Gray, conductor, in October 2012 at their Modern Masters concert.

- Ivo Antognini

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.

Ave Maria - Giselle Wyers

Giselle Wyers won the Cambridge Madrigal Singers Annual Composition Competition in 2003 for her setting of *Ave Maria.* It is written for six parts, eventually expanding to eight. Dr. Wyers writes about *Ave Maria,* "The piece should build gradually, with a sense of gently reaching out, and finally merging with the divine. Performers are encouraged to use this work as a means of reflecting upon, and connecting to life's depth and wonder."

Ave Maria, gratia plena: Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Hail Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Longing - Matthew Emery

I wrote *Longing* in January of 2011 for the Phoenix Chamber Choir's bi-annual choral reading session. I chose the poem because of its lyrical qualities and because of the universal themes of love and longing. I had been sitting on the Matthew Arnold text for a few months and was looking for the perfect occasion to use it; the upcoming reading session was just that occasion. The choir read through over 20 pieces in February, and from the 20 scores they chose 8 pieces to premiere at their final concert in May. I was fortunate to have been one of the selected composers. Since then, *Longing* has been performed on a few other occasions, and was also selected as the winning composition in the 2012 Nova Scotia Choral Federation's Composition Competition. It was recently performed by the Nova Scotia Youth Choir in September, and also had a performance by the North Park University Choir in October. I am extremely grateful to Dr. Hatteberg for tonight's performance, and I hope you enjoy the piece.

- Matthew Emery

Come to me in my dreams, and then
By day I shall be well again!
For so the night will more than pay
The hopeless longing of the day.

Come, as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to others as to me!

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth,
And part my hair, and kiss my brow,
And say, My love why sufferest thou?

Cachita - Rafael Hernandez Marin, arranged by Ernesto Herrera Miranda

Puerto Rican composer Rafael Hernández not only wrote music of his native land, but also captured the rhythm and character of Cuban and Mexican genres, cultivating musical styles such as guaracha, rumba, bolero, and Puerto Rican dance. The rhythms of *Cachita* are based on dances related to the rumba genre of Afro-Cuban music. It was arranged in 2011 by Ernesto Herrera, a singer in the nine-voice Cuban male choir *Sine Nomine*, who participated with the arrangement in the first competition of vocal ensembles and choral arrangements of Guadalajara and won first prize.

Oyeme Cachita, muchacha bonita,
pa' que tú la bailes ya
Tengo una rumbita pa' bailar.

Oyeme Cachita, muchacha bonita,
pa' que tú la bailes como bailo yo,
muchacha bonita, mi Linda Cachita,
la rumba caliente es major que el fox.

Mira que se rompen ya de gusto las maracas
y el de los timbales ya se quiere alborotar.
Se divierte así el Fracés y también el Alemán
Y se alegra el Irlandés y hasta el Musulmán.

Y si baila esto un Inglés, se le mete el alboroto
y es pa' que se vuelva loco hasta un Japonés.

Listen to me Cachita, beautiful girl,
so that you dance it now
I have a little rumba for you to dance.

Listen to me Cachita, beautiful girl,
so you can dance it like I do,
beautiful girl, my pretty Cachita,
this hot little rumba is better than the fox.

The maraca player shakes the maracas with excitement
so the timbales player also wants to play harder.
That's how the French and the Germans also have fun.
The Irish and even the Muslims get excited.

And if an American dances it, they will go crazy
even the Japanese go crazy.

Cachita esta alborota y ahora baila el Cha-cha-cha...	Cachita is going crazy and she dances the Cha-cha...
Cachita esta alborotá pa Bailalo, gózalo,	Cachita is going crazy, dance it, enjoy,
dame más de este Son	I want more Son (Cuban dance)
Cachita baila que baila goza que goza	Cachita dance more, get excited
Castellano qué bueno baila usted	Castilian you dance very well
baila este Son.	when you dance this Son.
eme Cachita, muchacha bonita,	Listen to me Cachita, beautiful girl,
lalo, gózalo se acabó este Son.	dance it, enjoy it because this Son has now ended.

Selections by the Cardinal Singers

S. Regina - Josep Vila i Casañas

S. *egina* was the result of a commission by the Coral Universitat de Les Illes Balears in Mallorca, Spain, Joan C. ny, conductor, in celebration of the choir's 25th anniversary, and was premiered in Mallorca in 2002. The v. kes its text from the Marian Antiphon sung formerly at Vespers during Pentecost, but now at the conclu- si. the hour of Compline from Trinity Sunday through Friday before the first Sunday of Advent. It opens in. uble choir format, with the second choir chanting the text "Salve Regina, mater misericordiae." Casañas a. tely features women's and men's voices, varying the texture to portray ideas of "groaning, weeping in th. lley of tears." A gentle plea for mercy on the text "Eia ergo" turns quickly into a forceful demand. The ic. "exile" is deftly portrayed, with the men holding a C major chord as the women chant in E major, giving th. otet an otherworldly atmosphere. A lone voice is then heard on the text "O Clemens, O Pia." The chorus re. rs reverently, and the motet ends on a radiant ten-part chord in E-flat major.

Salve Regina, Mater misericordiae:	Hail, O Queen, Mother of mercy;
Vita, dulcedo, et spes nostra, salve.	our life, our sweetness, and our hope: hail!
Ad te clamamus, exsules filii Hevae.	To thee we cry, poor banished children of Eve.
Ad te suspiramus, gementes et flentes,	To thee we send up our sighs, groaning and weeping
in hac lacrymarum valle.	in this valley of tears.
Eia ergo, Advocata nostra,	Hasten therefore, our Advocate,
illos tuos misericordes oculos ad nos converte.	and turn your merciful eyes toward us.
Et Jesum, benedictum fructum ventris tui,	And show us Jesus, the blessed fruit of your womb,
nobis post hoc exsilium ostende.	after this exile.
O Clemens: O pia:	O merciful, O pious,
O dulcis Virgo Maria.	O sweet Virgin Mary.

De profundis - Grzegorz Miśkiewicz

The idea of sacrality, in terms of music, may not be entirely adequate. The only certain thing is the intention of the author who identifies himself or herself with this element and wishes to base his or her creative attitude on it, as well as the intention of the listeners who want to find transcendence in what they love. In this way they join both of their passions- love to God and love to music.

Psalms are considered to be the most common prayers. They express all people's desires and fears. The significance of psalms is "humanized." Although psalms emerge from God's inspiration, it is a human being who is their author. Psalms have solemn themes, because they refer to solemness. In my compositions, which are assumed to have close links to words, psalms are my first source of inspiration. They contain all that can be expressed in terms of *sacrum*. Their richness is infinite, and enjoyment of this richness may also give creative satisfaction. I felt this satisfaction in the case of my several psalms, as well as in case of *De profundis*, my most recent composition.

De Profundis, however, is characterized by a certain harmonic style change compared to my previous compositions. Perhaps they will become the basis for new sonic explorations. In this work the changes were dictated by the need for the special text, which is the "De profundis." The real drama requires a special means of expression. In this case, the tears and the pain cannot be expressed by the ordinary (hackneyed) affects - it would be too simplistic. Hence the need for a delicate iris, so that what is really important, is not shown too bluntly.

- Grzegorz Miśkiewicz

De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.
Fiant aures tuae intendentes
in vocem deprecationis meae.
Si iniquitates observaveris, Domine,
Domine, quis sustinebit?
Quia apud te propitiatio est;
ut timeamus te.
Sustinui te, Domine,
sustinuit anima mea in verbo eius.

Out of the depths I have cried to thee, O Lord;
O Lord, hear my voice.
Let thy ears be attentive
to the voice of my supplication.
If thou, O Lord, will have marked iniquities,
Lord, who will withstand?
But with you there is forgiveness:
Thou may be feared.
I have waited for you, O Lord,
my soul trusts in the Lord.

O sacrum convivium - Gabriel Jackson

O sacrum convivium was commissioned by Andrew Millington for the 1990 Guildford and Portsmouth Cathedrals Festival with funds provided by South East Arts. Jackson dedicated it to his father for his 60th birthday. The text, from the Feast of Corpus Christi ("Body of Christ"), celebrates the Sacrament of the Holy Eucharist on Maundy Thursday. Jackson's setting reminds the listener of the *a cappella* style of Polish composer Henryk Górecki and Estonian composer Arvo Pärt. Set in E-flat major, this quiet, homophonic motet creates a sense of timelessness. A brief journey into b minor features a gentle melody in octaves between the alto and soprano voices. The return to E-flat major brings back the opening musical ideas, then the texture expands into ten parts, reaching a sonorous climax, only to return to the quiet of the opening measures.

O sacrum convivium,
in quo Christus sumitur:
recolitur memoria passionis ejus;
mens impletur gratia
et futurae gloriae nobis pignus datur.

O sacred banquet,
in which Christ is received:
the memory of His Passion is renewed;
the mind is filled with grace,
and a pledge of future glory given to us.

Hominis dies - Michael Waldenby

Hominis dies opens with a gentle melody, adding one voice at a time as the composer portrays the flourishing of "a flower of the field," and its relationship to man's life on earth. The iteration of the text is then set fugally, beginning in the lowest voices. The next repetition of the text becomes ever more rhythmic and dramatic, leading to a stunning tranquillo passage on the text "ita floret." As the text points to man's fleeting life on earth, Waldenby's music reflects the desperation, and finally, the acceptance of man's passing in a stunningly beautiful closing to the motet.

About his music, Waldenby says, "My music doesn't reflect the world as it is, but shows how it could be – and should be." Waldenby's vocal music is characterized by his faithfulness to the text. "The rhythm of the language and the colors of the words are crucial for the shaping of the musical phrase."

Hominis dies sunt similes faeno,
sicut flos agri, ita floret.
Vix ventus perstrinxit eum,
non iam subsistit;
neque ultra cognoscit eum locus eius.

As for man, his days are as grass,
as a flower of the field, so he flourishes.
For the wind passes over it,
and it is gone;
and the place thereof shall know it no more.

Parables Book I - Sydney Hodkinson

I hav often been drawn to very brief poems expressing a single thought - often with terseness and wit. The three ets selected herein have succeeded in writing concise, often cleverly-worded, epigrams which, on the surfa may seem light-hearted but, upon reflection, are pointed statements.

I fel se maxims were ideally suited to the ambience of the chamber choir. While the songs range from only 2-3- writing in the opening tango and the closing ditty to the 4-5-part scoring of the central chorale, they do call rhythmic finesse, a fine tuning and a clean articulation: considerable demands on the singers.

Eac he three songs in Book I of the *Parables* is approximately two and a half minutes in length; they were wri n June of 1978 in Fairport, NY.

- Sydney Hodkinson

abanera: Among Aborigines
, the skillful, after many days
ttled a boomerang
r than any of his tribe had made.

pent the rest of his life
ng to throw the old one away.
(M. English)

Chorale: Conservation
n the golden eagle,
o can outfly me any day of the week,
s protection under federal law

though there are fewer of me than him.
(A. Greenberg)

III – Vaudeville Song: If You Can Lose Your Head
If you can lose your head
When all aground you
Are busy clothing bares,
Then we may let you in
To greet a rather different Kind of King.
(K. Patchen)

Canta! - Guido López-Gavilán

Canta! is a highly rhythmic showpiece from Cuban composer Guido López-Gavilan. The opening fanfare is followed with a syncopated figure in the women's voices. The basses and altos then begin a rhythm ostinato, and tenors introduce a contrasting motif. After a lyrical melody from the sopranos, the voices come together with energized shouts of *Canta!* A brief speaking section between the men and women is followed by a rhythmic pattern in a tone cluster of treble voices. The men add a contrasting line based on the first rhythmic ostinato, and *Canta!* builds to a ferocious climax in D major.

Canta, pero canta,	Sing, just sing,
pero cántalo muchacha.	just sing it girl.
Canta, pero canta,	Sing, just sing,
pero cántalo muchacho.	just sing it boy.
Canta que el que no canta no goza.	Sing, for who doesn't sing is never happy.
Canta pá que goces.	Sing so you can be happy.
Canta, que el que no canta no goza.	Sing, for who doesn't sing is never happy.
Si, pá que tu goces canta y goza!	Yes, so you can be happy, sing and be happy!

University Collegiate Chorale

Kent Hatteberg, *Director*

Soprano I
- Laura Bower
- Danielle Curtsinger
- Jeannie Hankins
- Jessica Kastor
- Jody McCaffery
- Erin Shina
- Madison Whelan
- Emily Yocum

Soprano II
- Won Joo Ahn +
- Jessica Banet *
- Bailey Haskell
- Virginia Henley
- Rachel Hobbs
- Emily Howes
- Lora Lambert
- Jessica Pouranfar
- Anna Rittenhouse
- Mallory Taylor

Alto I
- Uadani Butto
- Lauren Cannon
- Chelsey Jackson
- Sara Kim
- Ashley Kruth
- Alexandra Lewis
- Rachel Miller

Alto II
- Jung Hyun Ahn *+
- Kate McCoskey +
- Elayne Parrish
- Mckenzie Peay
- Grace Robertson
- Amber Whittaker

Tenor I
- Ricky Lynn Case II
- Josh Hamilton *+
- Ian Hooper
- Sam Soto
- Blake Wilson

Tenor II
- Kristofer Anderson
- Richard Howsare
- Nick Peak
- John C. Sida
- Andrew Wheaton

Bass I
- Caleb Coleman
- Bradley Detro
- Jonathan Gentry
- Nicholas D. Gray +
- Ethan James McCollum
- Phillip D. Morgan *
- Nathan Yothers

Bass II
- John Combs
- Aaron Coomer
- Christopher Deaton
- Tyler Dippold
- Austin Echols
- Reed Mills
- Nick Pappe
- Jesse Abraham Patrick
- David Taustine

Cardinal Singers

Kent Hatteberg, *Director*

Soprano I
- Haley DeWitt
- Erin Shina
- Samantha Lilly
- Kelly Welding

Soprano II
- Won Joo Ahn +
- Jessica Banet
- Emily Nash
- Anna Rittenhouse
- Emily Yocum

Alto I
- Lauren Cannon
- Ruthanne Fulton
- Sara Kim
- Bomi Lee ~

Alto II
- Jung Hyun Ahn +
- Katie Allen
- Carlisle Schoner
- Amber Whittaker

Tenor I
- Ricky Lynn Case II
- Josh Hamilton +
- Sam Soto

Tenor II
- Christopher R. Kent
- Nick Peak
- Andrew Wheaton
- Blake Wilson

Bass I
- Jon Fejes
- Nicholas D. Gray +
- Jacob Hein
- Phillip D. Morgan

Bass II
- John Combs
- Aaron Coomer
- Tyler Dippold
- Austin Echols
- Nick Pappe
- Jesse Abraham Patrick

* *section leader*
\+ *graduate student*
~ *UofL faculty*

New Music Festival presents

University Symphony Orchestra

Sunday, November 11, 2012 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

Memoria (2003) — Esa-Pekka Salonen (b. 1958)

Louisville Winds
Kathleen Karr, *flute & alto flute*
Jennifer Potochnic, *oboe & english horn*
Marilyn Nije, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon & contrabassoon*

Drawings, Set #9 (1977) — Sydney Hodkinson (b. 1934)
I. Mad Scene (Wood)
II. Serpent Steps (Metal)
III. Devil's Dance (Drum)

Travis Nestor, Kyle McCoy & Greg Byrne, *percussion*

INTERMISSION

University Symphony Orchestra
Kimcherie Lloyd, *director*

Swimming Light Fanfare for Brass Choir (2007) — Daniel James Chan (b. 1982)

Cumulonimbus for Orchestra (2012) — Quinn Dizon (b. 1989)

Matthew Williams, *conductor*

The Drover Trilogy for Corno and String Orchestra (2011) — John La Barbera (b. 1945)

Premiere
Round Up
Drover's Lament
Big Sky

Michael Tunnell, *corno da caccia*

Potpourri: Eleven very short Pieces for Symphony Orchestra (2008) — Sydney Hodkinson

1. Grinder
2. Stuck
3. Gruff
4. Spasm
5. Blue
6. Nightwalk
7. Shout
8. Line
9. Hopscotch
10. Cirrus
11. Scoot

Chad Sloan, *narrator*

PROGRAM NOTES

Memoria - Esa-Pekka Salonen

This 12-minute piece for woodwind quintet was composed as a gift for the 20th anniversary of the Avanti! Chamber Orchestra and premiered in November 2003 at the Helsinki Conservatory on a concert that also included Berio's *Laborintus II,* another work that deals with memory. Salonen was one of the founders of Avanti!, and he turned to material that had been percolating in his memory for the course of the ensemble's history (the score is dated "Helsinki 1982 - Los Angeles 2003"). Salonen took ideas from his early *Mimo* (a piece not included on his current list of works) and completely recomposed them into a new work that shares some of the sound world of Stravinsky's *Symphonies of Wind Instruments.* From a slow, heterophonic murmuring from alto flute and horn, the work expands into a brilliant divertimento full of rhythmic and metrical play. Game over, *Memoria* ends in memory of Berio with a homophonic chorale featuring the darker grain of alto flute, English horn, and contrabassoon.

- John Henken

Drawings, Set #9 - Sydney Hodkinson

This is the ninth in a series of short, multi-movement works composed since 1960. The media of the *Drawings* range from youth string orchestra to small chamber music combinations; sets numbered 1, 3, and 4 use percussion instruments exclusively.

The three "dances" of *Set No. 9* are brief and straightforward etchings brushed out for a very limited sound palette; the three players are restricted to roughly two or three instruments only for each movement. The short vocal text used — an aberration of the Dantean original ("all ye who enter here do so at the risk of your very life") is extracted from the writings of the English novelist E.M. Forster, with whose work I was involved at the time.

The Drawings, Set No. 9 are approximately seventeen minutes in duration and were written for the Blackearth Percussion Group of Cincinnati, OH. The piece was complete in West Yarmouth, MA, and Fairport, NY, in November of 1977.

- Sydney Hodkinson

Swimming Light Fanfare for Brass Choir - Daniel James Chan

Swimming Light Fanfare is based in part on a line of text from a previous composition for mezzo-soprano and piano, though it grew to an instrumental work designed to exemplify the vibrant shine of brass instruments. A buoyantly melodic line supported by shimmering hints of triadic harmonies and vitally pulsing rhythms, maintains the vigorous texture of this untraditional fanfare. When premiered at the Meyerson Symphony Center, home to the Dallas Symphony Orchestra, the piece was hailed as the "evening's best music" by reviewer Scott Cantrell of the *Dallas Morning News.*

- Daniel James Chan

Cumulonimbus for Orchestra - Quinn Dizon

Composed in February of 2012, Cumulonimbus is a short, single movement orchestral work written for the University of Louisville Symphony Orchestra. The work is based upon a rising, thirteen note scale pattern (twelve unique tones and one repeated pitch) that is slowly formed from the beginning to the end of the piece. The composition is titled *Cumulonimbus* for its imitation of lightning strikes followed by the distant roar of thunder.

- Quinn Dizon

The Drover Trilogy for Corno and String Orchestra - John La Barbera

Little did American writer Owen Wister know when he wrote his popular novel "The Virginian" that he would literally invent one of the most popular symbols of our American Western heritage. This romance of the plains, with its rugged individualism, good versus evil, right against wrong moral fiber instilled in this "larger than life" ron introduced as the "cowboy." The facts are as unique as Wister's fabrications. The real cowboy, or drover, me from every walk of life and created a society that was the true melting pot of America. Mexican-Americans, rican-Americans and Native-Americans worked side by side with their white brethren, as equals, in some he most grueling work of that century. Twenty hour days were common and the needs of their horses and s took precedent over their own. In *The Drover Trilogy,* I have tried to musically capture some of the events emotions associated with that work.

undup" is the drover's romp through the first day of the adventure that would be the assemblage of thousands nimals to be herded to cities of commerce to feed a fledgling population. The excitement and skill of this labor pled with the comradery of the event must surely have been something to bank for the days that lay ahead.

Drover's Lament," I use the single movement nocturne form to musically illustrate the emotion of those nights en one lone drover kept watch on the heard and work animals, anticipating another day of the sweat and toil contributed greatly to the growth of our country.

n the mountains and open plains of "Big Sky" country as a backdrop, these individuals certainly must have humbled by the awe and grandeur of their daily workplace. Their thoughts surely must have been of home d family and knowing the end of the drive would bring them full circle to another drive across these breath-king trails.

- John La Barbera

Potpourri: Eleven very short Pieces for Symphony Orchestra - Sydney Hodkinson

Potpourri was commissioned by Stetson University for its symphony orchestra, Anthony Hose, conductor. This composition is a series of brief single "pictures" for orchestra. The sub-titles offer only gentle hints to the impetus for each of the individual images, which range from the very static, serious, nostalgic, and rapid to the downright goofy. I did try to write solos for almost everyone in the ensemble; some fared better than others.

- Sydney Hodkinson

University Symphony Orchestra

Kimcherie Lloyd, *Director*

James Weixler & Christopher Dye, *Orchestra Managers*

Anna Janaina Vitorino Murakawa, Matthew Madonia & Steven Kinnamon, *librarians*

First Violin
Amelia Lant †*
Anna Janaina Vitorino Murakawa
Julianne King
Steven Kinnamon
Mary Grace Reed
Marina Konishi Comfort
Ana Sarbu
Jacob Head

Second Violin
Matthew Madonia *
Jalisha Boyd
Catherine Tyree
Riki Matsui
Alexander Moore
Dustin Howard
Franzeli Sharp
Chloe Meinshausen
Hannah Chalk

Viola
Samuel Meade *
Chelsea Cook
Prangchat Fakto
Elena Dias
Morganne McCool
Sydney Fogle
Amber Crist
Jonathan McIntosh
Jarret O'Hearn
Toni Robinson +

Cello
Ryan Snapp *
Jared Latta
Anna Patterson
Nicholas Weiner
Hannah Soren
Harrison Reed
Lindsey Becker
Nicholas Volpert
Anne Parsons
Veronica Ortiz
Chelsea Getty
Laurel Yoder

Bass
Aaron May*
Jordan Wright
Sidney Simpson
Catherine Craig
Eli Raines
Jake Speelman
Samuel Zaccone
Marie Knueven
Benjamin Heckel

Piccolo
Samuel Williams

Flute
Carrie Eliis
Meaghan Spencer
Michelle Schapmire

Oboe
Caitlin Dolenc
Erin Elliot
James Hardaway

Clarinet
Samantha Holman
Alexander Ravitz
Emily Danielson

Bass Clarinet
Michael Burkhead

Bassoon
Jackie Royce
Paul Tromba
Anna Garmin

Contra Bassoon
Anna Garmin

Horn
Mattew Williams
Tyler Taylor
Ian Wolfe
Aaron Coomer
Andrew Osborne

Trumpet
Erika Howard
Nicholas Calcamuggio
Nicholas De Jarlais
Halston Soder
Don Woods +
Jonathan Wysong +

Trombone
Timothy Hutchins
James Clark

Bass Trombone
Joseph Murrell

Tuba
Craig Potter
Chris Dye

Percussion
James Weixler
Amanda Roberts
Spencer Zembrodt
Travis Nestor
Chris Cutshaw

Harp
Lydia Falconnier
Roseanna Shafer

Keyboard
Rene Orth

† *concert mistress*
* *principal*
\+ *guest*

GUEST ARTIST BIOGRAPHY

Howard Sandroff's works, written for soloists, mixed chamber ensembles and orchestra have been performed, recorded, published and broadcast by important musical organizations throughout the world. Among them; New Music America, The Ensemble Intercontemporaign, EMI Records, the Aspen Music Festival, the International Computer Music Conference, Editions Henry Lemoine, Canadian Broadcast Corporation, the International Society of Electronic Arts, the Smithsonian Institute, the World Saxophone Congress, the International Clarinet Society, Koch International Classics, Chicago Symphony Orchestra Chamber Music Series, Electronic Music Foundation, the Musik Factoryand the Ultima Festivals in Norway, The Berlin Academy of Art, The Beijing Musicacoustica Festival, The Week of Contemporary Music in Buckarest, International Computer Music Conference (ICMC) in the USA, Cuba and Singapore, The Sonic Peripheries Festival in Bremen, Germany and many others.

He has been guest composer at The Julliard School, Stanford University, Northwestern University, The Manhattan School of Music, Catholic University, SUNY, Rennsilear Polytechnic Institute, Bowling Green State University, Queens College, City University of New York, University of Texas, Princeton University, Kunitachi College of Music, the Cleveland Institute of Art, the Institut de Recherché' et Coordination Acoustique/Musique (I.R.C.A.M.), the Oberlin Conservatory of Music, Santa Fe Opera, the Ojai Festival, The Central Conservatory of Beijing, the George Enescu Academy of Music and many others

Sandroff is currently Professor of Sound Art with the Department of Audio Arts and Acoustics of Columbia College and Director of the Computer Music Studio and Senior Lecturer in Music at The University of Chicago Department of Music. He is formerly Conductor of Chicago's New Art Ensemble. A Chicago native, he received the Master of Music degree with Honors in Composition from the Chicago Musical College and completed advanced studies in computer music at the Massachusetts Institute of Technology. He has received composition fellowships from the National Endowment for the Arts, the Athena Foundation, the Illinois Arts Council, and research grants from Columbia College, Chicago Artists Abroad, The University of Chicago, the Yamaha Music Foundation and others.

In the early 2000's Sandroff began sculpting in welded steel and has expanded that medium to include his interest in computer-controlled interactive sound installations and robotics. These works bear an uncanny aesthetic consistency with his compositions in that they are characterized by extreme economy of material and complexity, which is not borne of evolutionary development and his interest in arresting time and space. Sandroff likens his musical compositions to mobiles, a collection of fixed elements that are continually changing their association with other fixed elements. His works have been exhibited in group shows at the Evanston Arts Center, the DOVA Temporary Gallery, Columbia College Faculty Salon, Regenstein Library and a one-man show at the Nichols Concert Hall. His most recent project (in progress) is a large scale welded steel sound installation that portrays his own apocalyptic vision of the natural sonic world morphing into our mechanical and industrialized sound-scape.

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** has been described as "an important new voice" by *The American Organist Magazine,* the most widely read journal devoted to organ and choral music in the world. His choral works have won awards in many national and international choral composition events and are performed all over the world by first-rate choirs. Antognini writes music for choirs of all levels and has a distinctive personal style.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He is the composer-in-residence of the world-class children's choir Coro Calicantus. He serves as ear training and piano professor at the Conservatorio della Svizzera Italiana in Lugano (Switzerland). He lives in Aranno, a little village in Switzerland, with his wife and his two children.

Bret Battey creates electronic, acoustic, and multimedia concert works and installations. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concours International de Musique Electroacoustique, Spain's Punto y Raya Festival, Abstracta Cinema of Rome, and Amsterdam Film eXperience for his sound and image compositions. He pursues research in areas related to algorithmic music, digital signal processing, image and sound relationship, and expressive synthesis, with papers published in Computer Music Journal and Organised Sound. He completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. His primary composition and technology teachers have been Conrad Cummings, Richard Karpen, and Gary Nelson. He also served as a Research Associate for the University of Washington's Center for Digital Arts and Experimental Media. He is a Senior Lecturer with the Music, Technology, and Innovation Research Centre at De Montfort University, Leicester, UK.

Josep Vila I Casañas was born in Sabadell, in the Catalonia region of Spain. He began his musical studies at the Sabadell Conservatory of Music, where he studied piano, harmony, counterpoint, composition, and orchestral conducting. He also began studies in choral conducting, and during the 1995-96 academic year he studied in Sweden with famed director Eric Ericson. He founded the chamber choir Càmera Lieder in Sabadell in 1990. From 1991 to 1995 he was chief conductor of the Coral Càrmina Barcelona. In 1998 he was appointed director of the Orfeo Catala. From 2007 to 2010 he was chief conductor of the Choir of Radiotelevisión Española, and is now the principal guest conductor. He was named director of the Chamber Choir of the Palau de la Música in 2011. He currently teaches choral conducting at the Escola Superior de Música Catalonia. He is frequently invited as guest conductor of orchestras and choruses.

Casañas has an extensive catalogue of a cappella compositions and choral works with orchestras or chamber ensembles. Some of his most celebrated compositions are his songs for a children's choir written between 1983 and 1996, *Salve Regina* (2002), the choral-orchestral fantasia *El mirador* (2003) and the cantata *El motí* (2007), commissioned by the Auditori de Barcelona.

Daniel James Chan was born in Puebla, Mexico and raised in El Paso, Texas. While at the University of North Texas (BM 2004), Mr. Chan studied with Cindy McTee. He attended Southern Methodist University for graduate study in composition and conducting (MM 2007). Recently, Mr. Chan graduated from the Scoring for Motion Pictures and Television graduate program at the University of Southern California.

A native of Malaysia, **Hong-Da Chin** thrives in his composition and performing career. Chin's flute solo, Conversations between Wind and Water, was selected by Orlando Cela for his project "Extended," a CD recording project featuring extended techniques for flute. His piccolo solo, Conversations between Nightingale and Lark, was chosen by Nina Assimakopoulos for her commissioning project titled "The Flutist's Field Guide to Birds, Insects and Flowers." For his newest commission, Chin is writing a chamber orchestra piece called Fable for Orkiestra Muzyki Nowej that will be premiered at Brand New Music Festival in Katowice, Poland in December.

With his Chinese bamboo (dizi) and western flutes, Chin has toured Singapore, Hong Kong and Japan with the Malaysian National Symphony Orchestra and Professional Cultural Center Orchestra. Major solo performances of his include "Whisper on the Wind," a recital inaugurating the Society of Malaysian Contemporary Music in 2 and "Love within the Flute," a Chinese bamboo and western flute recital in Malaysia in 2007. In March 2 Chin was invited to perform with dizi at the Migratory Journeys World Premiere Concert sponsored by (se Fine Arts Society and the Civitas Ensemble in Chicago. Recently, Chin was also invited as a guest artist e leto Festival USA and Lincoln Center Festival as a dizi player. In November, Chin will be performing with a tronic ensemble from the University of Louisville in the Audio Art Festival in Krakow, Poland.

(arned his Bachelor of Music from the University of Houston, studying with Rob Smith. Currently, Chin uing a Master's as a Bomhard Fellow at the University of Louisville in Kentucky, studying composition teve Rouse, computer music with Krzysztof Wolek, and flute with Kathy Karr.

el **Daugherty** is one of the most commissioned, performed, and recorded composers on the American con- usic scene today. His music is rich with cultural allusions and bears the stamp of classic mod ernism, with ng tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty en hailed by The Times (London) as "a master icon maker" with a "maverick imagination, fearless struc- ense and meticulous ear." Daugherty first came to international attention when the Baltimore Symphony stra, conducted by David Zinman, performed his Metropolis Symphony at Carnegie Hall in 1994. Since me, Daugherty's music has entered the orchestral, band and chamber music repertory and made him, ling to the League of American Orchestras, one of the ten most performed living American composers.

In 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five ers, all professional musicians. He studied music composition at the University of North Texas (1972-76), t Manhattan School of Music (1976-78), and computer music at Pierre Boulez's IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in NewYork, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition and a mentor to many of today's most talented young composers.

Quinn Dizon is a composer and clarinetist from Santa Rosa, CA. He is a 2011 graduate from the College of Wooster where he received a bachelors degree in Composition.

Quinn has been actively involved in music since he began playing clarinet when he was nine. He began composing early in high school, and had his first performance at the Green Farm Summer Music Festival in 2006. Beginning in 2007, Quinn attended the college of Wooster where he had several premieres of his compositions, including works for solo instrument, chamber ensemble, large mixed chorus, and orchestra. In addition to his study at the College of Wooster, Quinn attended the 2011 European American Music Alliance summer program in Paris, France. He is currently working towards a Masters in Music Composition at the University of Louisville where he has been awarded the Moritz Von Bomhard Fellowship.

Matthew Emery is a multi award-winning composer. Originally from London, Ontario, he currently lives in Vancouver, British Columbia where he is studying Music Composition with Dr. Stephen Chatman at the University of British Columbia. Emery's choral works have been performed numerous times throughout Canada and the USA. His choral works have been performed by Amabile Boy's and Men's Choir, Amabile Youth Singers, Amadeus Choir of Toronto, Conspirato Chamber Singers, the Choral Project, the Elora Festival Singers, Jubilate! Chamber Choir, London Pro Musica, Medway Madrigal Choir, Nova Scotia Youth Choir, Phoenix Chamber Choir, UBC University Singers, and the Vancouver Chamber Choir. Matthew is currently published by Pavane Publishing and GIA Publications.

Yvonne Freckmann is a composer, performer and avid promoter of new music. Her passion is collaborating on projects with her colleagues as both composer and pianist, and sharing stories and ideas through music. She spent the summer of 2012 at the Brevard Music Center studying with Robert Aldridge and David Dzubay. Currently, she is pursuing a composition master's degree at the University of Louisville as a Bomhard Fellow, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She earned her B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas in 2010, where her principal teachers were Dr. Carolyn True (piano), and Dr. Timothy Kramer (composition). She also enjoys playing accordion and swing dancing. For more information visit yvonnefreckmann.com.

Cuban composer **Guido López-Gavilán** was born in the city of Matanzas. His mother taught him how to play piano and his father showed him his first guitar chords. He studied violin and choral conducting at the Havana Conservatory and orchestral conducting at the Tchaikovsky Conservatory in Moscow. As a conductor López-Gavilán has received recognition from international critics for outstanding performances in Europe, including those with the Warsaw Philharmonic, the Franz Liszt Hall in Budapest, and the Lisinsky Theater in Croatia. He has also conducted critically acclaimed concerts in major cities in Germany, Spain, Russia, Bulgaria, and Romania.

López-Gavilán is a relentless promoter of Cuban culture, and has been instrumental in the development of Cuban symphonic and orchestral music. He has been a leader in the development of the Cuban Youth Orchestra Movement by founding and conducting symphony and chamber orchestras. As President of the Havana Festival and Chairman of the Orchestral Conducting Department at the Instituto Superior de Arte, he has received several distinctions, including the National Culture Award and the Recognition Award granted by the Cuban Union of Writers and Artists.

He has conducted all of the Cuban symphonic orchestras and has been invited as composer and conductor to international events such as the Inter-American Composers Seminar, organized by the University of Indiana; the "Sonidos de las Americas" Festival organized by the American Composers Orchestra in New York; the Iberian-American Contemporary Music Festival in Spain; the Latin American and Caribbean Music Forum held in Argentina; the Franco Donatoni Festival in Mexico; and the Caribbean Composers Forum in Venezuela and Guatemala. His piece "Conga," specially written for The VI World Symposium on Choral Music, Minneapolis, USA, was premiered in the opening night concert.

López-Gavilán has received awards in the most important composition competitions held in Cuba, such as the National Composition Competition, the Cuban Union of Writers and Artists Competition, the 26th of July Competition, the "Edad de Oro," and the Adolfo Guzman Competition.

Rafael Hernández is considered by many to be the greatest composer of Puerto Rican music, with over 2000 compositions. Hernández (birth name: Rafael Hernández Marín) was born in the town of Aguadilla, Puerto Rico, into a poor family. As a child, he learned the craft of cigar making, from which he made a modest living. He also grew to love music and asked his parents to permit him to become a full-time music student. When he was 12 years old, he studied music in San Juan, under the guidance of music professors Jose Ruellan Lequenica and Jesús Figueroa. He learned to play many musical instruments, among them the clarinet, tuba, violin, piano and guitar. According to many Puerto Rican music historians, however, it was when he learned how to write music that his life and the history of Puerto Rican music would change forever. At the age of 14, he played for the Cocolia Orquestra. He moved to San Juan, where he played for the municipal orchestra under director Manuel Tizol. In 1917, he was working as a musician in North Carolina, when the U.S. entered World War I. The Jazz bandleader James Reese recruited brothers Rafael and Jesús Hernández and 16 more Puerto Ricans to join the United States Army's Harlem Hell fighters musical band, the Orchestra Europe. He enlisted and was assigned to the U.S. 369th Infantry Regiment. The regiment, nicknamed "The Harlem Hell Fighters" by the Germans, served in France. Hernandez toured Europe with the Orchestra Europe. The 369th was awarded French Croix de Guerre for battlefield gallantry by the President of France. He has written over 2000 compositions.

Havana native **Ernesto Herrera** has been singing in the Havana-based nine-voice male choir *Sine Nomine* since 2008. He was trained in the skills of food processing, and while he has had some studies in piano, music theory, and singing, his musical ability is essentially self-taught. As a boy he sang in choirs and vocal groups, mainly

through Adventist churches. Besides his main line of work in *Sine Nomine*, he is part of the male vocal quintet *Voices*, which specializes in the field of Cuban and international popular music. Ernesto also teaches piano at a music academy for children sponsored by the Adventist Church.

Gabriel **Jackson** was born in Bermuda in 1962. After three years as a chorister at Canterbury Cathedral he studied c osition at the Royal College of Music, first in the Junior Department with Richard Blackford and later with J ambert, gaining his BMus in 1983. While at the College he was awarded the R O Morris Prize for Compo- in 1981 and 1983 and in 1981 he also won the Theodore Holland Award. In 1992 he was awarded an Arts il Bursary. Particularly acclaimed for his choral works, his liturgical pieces are in the repertoires of many in's leading cathedral and collegiate choirs and in 2003 he won the liturgical category at the inaugural Composer Awards. Recent premieres include a forty-part motet *Sanctum est verum lumen* (2005) for the ld Festival, a Piano Sonata (2007) for David Wilde, *Aeterna caeli gloria* (2007) for the Festival of St Cecilia minster Abbey, *Ave, regina caelorum* (2008) for choir and electric guitar, commissioned by Tom Kerstens e Sixteen for the opening of Kings Place in London, *The Spacious Firmament* for choir, brass and organ, and *cious Firmament 2: Yet we who neither burn nor shine* for choir and trumpet (both commissioned by the John ge Memorial in 2008) and an extended *a cappella* Requiem (2008) for the Vasari Singers, which combines of the Latin Ordinary with funereal texts from other cultures and spiritual traditions.

a **Barbera** is a Grammy ® nominated composer/arranger whose works have been recorded and performed e of the the greatest names in jazz. His big band CD "On The Wild Side" and his latest "Fantazm," on Compass ® label, have been met with tremendous artistic and commercial success and are on the way oming a jazz big band standards. John was a co-producer and arranger for The Glenn Miller Orchestra mas recordings (In The Christmas Mood I & II) for which he has received Gold & Platinum Records.

a Barbera is an active clinician and lecturer, a two time recipient of The NEA award for Jazz Composition is published works are considered standards in the field of jazz education.

Trained as an academic modernist during his degree studies at Yale and U.C. Berkeley, **Frank La Rocca** came to see this modernism as a barrier to free musical expression and spent many years in search of a personal creative language. Drawing upon influences as diverse as Byrd, Mahler, Stravinsky, George Crumb and Arvo Pärt, his music has been described as possessing a "luminous beauty" with "a profound sacred sensibility" and as "a modern evocation of the radiant spirituality of ancient chant."

His catalog includes works in nearly all genres, with a special emphasis on *a cappella* sacred choral works. He has received grants, commissions and awards from the National Endowment for the Arts, California Arts Council, the Foundation for Sacred Arts, San Francisco Girls Chorus, ASCAP Foundation, USC Thornton School of Music, Diocese of Oakland, Tucson Girls Chorus, Amherst College and many others. Among those who have recorded and performed his music are the California Symphony, San Francisco Girls Chorus, Artists Vocal Ensemble, soprano Christine Brandes, Alexander String Quartet, University of Louisville Cardinal Singers, USC Thornton Chamber Singers, the trio Strata, the Madrigirls of Glasgow, the Monteverdi Chor München and Morgana Kammerkoor.

Frank La Rocca is Professor Emeritus of Composition and Theory at California State University, East Bay and an Artistic Director of the new music series, COMPOSERS, INC. in San Francisco.

Takagi Masakatsu is a visual artist and musician whose work knows no aesthetic borders. He has presented video installations and performed live at art spaces around the world. He also produces music videos, as well as music for commercials and film. He has toured with musician and remix artist David Sylvian. In 2006, "Bloomy Girls," a visual book with his video arts collection, was released. Res magazine named him one of the 2006 RES 10, an annual selection of emerging artists who will influence the worlds of film, video, design, advertising, music, and media art in the upcoming year and beyond.

Grzegorz Miśkiewicz was born in Jordanów (Poland). From 1984 to 1988 he studied in the organ class under the direction of Prof. Zbigniew Indyk at the High School of Music in Krakow. Between 1989 and 1992 he continued his studies at the Liturgical Institute by the Faculty of Theology at the Pontifical University of John Paul II in Krakow. He also graduated with honors from the Faculty of History at the same university. Presently he is writing a doctoral dissertation on history, ethics, and philosophy of music.

Miśkiewicz received the following awards in composition contests: 2007 – honorable mention for *Panis angelicus* for *a cappella* mixed choir in the Nationwide Composers Competition for Eucharistic Motet in Warsaw; 2008 – honorable mention for *Venite exultemus Domino* for *a cappella* women's choir in the Nationwide a Cappella Choral Song Composers Competition in Legnica; 2009 – honorable mention for *Laudate Dominium* psalm for *a cappella* women's choir in the same contest; 2009 – the second prize for *Missa brevis* for mixed choir *a cappella* in the IV Nationwide Composers Competition for Liturgical Choral Song in Bydgoszcz; 2010 - the first prize for *Miserere mei, Deus* for mixed choir *a cappella* in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz; 2011 – the third prize for *Confitemini Domino, Gaudeamus Omnes in Domino i Vidi aquam* in the International Composers Competition Within The Musica Religiosa Olomunc Festival Czech Republic; 2012 – the third prize in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz for *De profundis*.

João Pedro Oliveira is one of the most prominent Portuguese composers of his generation. He studied organ performance and architecture. From 1985 to 1990 he moved to the US as a Fulbright student, where he completed a PhD in Music at the University of New York at Stony Brook. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize at the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. His music is played all over the world, and most of his works have been commissioned by Portuguese and foreign groups and foundations. He is Professor at Minas Gerais University (Brazil) and Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis.

Of Russian Jewish origin, composer, conductor, and pianist **André Previn** left his native Germany in 1938 to live in Paris and to subsequently settle in Los Angeles in 1940. His early career of orchestrating film scores at MGM led quickly to conducting engagements of symphonic repertoire and on to an international career as Music Director of such orchestras as London, Los Angeles, Oslo and Pittsburgh. In the 1980s, he concentrated increasingly on compositions for the concert hall and opera. His own richly lyrical style underscores his love of the late Romantic and early 20th-century masterpieces of which his interpretations as conductor are internationally renowned.

John Ritz is a composer, improviser, experimental music performer, sound artist and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses particularly on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Spark Festival of New Music and Art, the Sound and Music Computing Conference (SMC), the San Diego New Music and Arts Festival, the Florida Electroacoustic Music Festival (FEMS), Electronic Music Midwest (EMM), and the Maverick New Music and Arts Festival.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt.

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition with Paavo Heininen at the Sibelius Academy in Helsinki, with Brian Ferneyhough and Klaus Huber at the Musikhochschule in Freiburg, and at IRCAM in Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater*, and the oratorio *La Passion de Simone*.

Saariaho has claimed the major composing awards in The Grawemeyer Award, The Wihuri Prize, The Nemmers Prize and in 2011 was awarded The Sonning Prize. In 2015 she will be the judge of the Toru Takemitsu Composition Award.

Esa-Pekka Salonen has progressed through a number of stylistic phases during his career as a composer. In the late 1970s when he was studying with Rautavaara at the Sibelius Academy, he wrote in a lyrical, neo-Romantic style; a few years later, after studying in Italy with Donatoni and Castiglioni, he adopted strict serial principals, notably in his Yta series of solo pieces. For a number of years after his conducting career took off in 1983, he had little time for composition, but began to write once again in the mid-1990s, mostly in larger forms, with a new sense of energy, joie de vivre and orchestral brilliance.

Salonen is the recipient of many major awards, including the 2012 University of Louisville Grawemeyer Award for Music Composition, UNESCO Rostrum Prize for his composition Floof in 1992 and the Siena Prize, given by the Accademia Chigiana in 1993; he is the first conductor ever to receive the prize. In 1995 he was awarded the Royal Philharmonic Society's Opera Award, and he received the Society's Conductor Award in 1997. In 1998, the French government awarded him the rank of Officier de l'ordre des Arts et des Lettres. In May 2003, he was given an honorary doctorate from the Sibelius Academy in Finland. He won the Helsinki Medal in 2005. Musical America named Salonen as its "Musician of the Year" in 2006. In June 2009 Salonen received an honorary doctorate from the Hong Kong Academy of Performing Arts. He was elected as an honorary member of the American Academy of Arts and Sciences in April 2010, and granted further honorary doctorates by the University of Southern California in May 2010 and the Royal College of Music London in May 2011.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as in continental Europe, England, China, Korea, Japan, Australia, Latin America, and South Africa. Among the groups and individuals who have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, Earplay, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts. He has given masterclasses at the Cleveland Institute of Music, the University of California, Santa Barbara and Yonsei University (Seoul, South Korea). His music is recorded on several labels, including Centaur (which has issued two CDs devoted to his chamber music, *Witnesses of Time* and *Spiky Epiphanies*), Summit, Coronet, KCM, Arizona University Recordings and Crystal Records. A native of Texas, Marc Satterwhite is a graduate of Michigan State University and Indiana University and was for several years a professional orchestral bassist before switching his emphasis to composition. He taught in Indiana, Michigan, and Texas before coming to the University of Louisville, where, besides his teaching responsibilities, he is director of the Grawemeyer Award for Music Composition. He was the winner of the University of Louisville President's Award for Outstanding Scholarship, Research, and Creative Activity in 2002. For more information see www.MarcSatterwhite.com.

Parker Scinta has studied with some of the greatest guitar virtuosos and pedagogues throughout North America. Parker received his Bachelors in Music at the University of Louisville in the Spring of 2011 where he studied with Dr. Stephen Mattingly. His compositional background began in Fall of 2010 with Dr. Daniel Worley and continued with Dr. Steve Rouse in 2011. He is currently studying at UofL pursuing master degrees in both guitar performance and music theory.

For more than three decades the works of American composer **Roberto Sierra** have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the USA and Europe. At the inaugural concert of the 2002 world renowned Proms in London, his Fandangos was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the UK and Europe. Sierra's numerous commissions include works for many of the major American and European orchestras. International ensembles that have performed his works include the orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio and Phoenix, as well as by the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, the Spanish orchestras of Madrid, Galicia, Castilla y León and Barcelona, among others.

In 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms. . ." His *Sinfonía No. 1*, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007 the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition *Sinfonía No. 3 "La Salsa"*. Sierra has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony. In 2010 he was elected to the prestigious American Academy of Arts and Sciences.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, the *New York Times* cited his work as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, his work has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

Pulitzer Prize-winning American composer **Steven Stucky** studied composition at Baylor University and Cornell University with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. His extensive catalogue of compositions ranges from large-scale orchestral works to a cappella miniatures for chorus, an eight-minute work for five percussionists, solo piano pieces, and music for such ensembles as piano quartet, string quartet, wind quintet, voice and piano, and saxophone and piano. He is also active as a conductor, writer, lecturer, and teacher. He was appointed Composer in Residence with the Los Angeles Philharmonic by André Previn in 1988, and continues today the longest such association between an American orchestra and a composer. The composer is host of the New York Philharmonic's acclaimed "Hear & Now" pre-concert programs, introducing important works and premieres to Philharmonic audiences. Mr. Stucky was the featured composer for the 2007 University of Louisville New Music Festival.

Stephen Andrew Taylor composes music that explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. *The Machine Awakes*, a CD of his orchestra, chamber and electronic music was released in 2010 on Albany Records; and *Paradises Lost*, an opera based on a novella by Ursula K. Le Guin, was premiered in Portland, Oregon and at the University of Illinois in spring 2012.

Besides composing for traditional instruments, Taylor also works with live electronics in pieces such as *Agoraphobia* for flute, harp and electronics, premiered by the Alethia Duo in Montreal in 2009. He is also active as a conductor with the University of Illinois New Music Ensemble, and as a theorist, writing and lecturing on African music, György Ligeti, Björk and Radiohead. He also collaborates with the band Pink Martini, and rock singer Storm Large.

Born in 1965, he grew up in Illinois and studied at Northwestern and Cornell Universities, and the California Institute of the Arts; his teachers include Steven Stucky, Karel Husa, Mel Powell, Bill Karlins and Alan Stout. His music has won awards from Northwestern, Cornell, the Conservatoire Américain de Fontainebleau, the American Academy of Arts and Letters, Composers, Inc., the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the New York State Federation of Music Clubs, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are works for Northwestern University, University of Illinois, the Syracuse Society for New Music, Pink Martini and the Oregon Symphony, the Quad City Symphony, the Chicago Symphony, Quartet New Generation and the New Philharmonic, Piano Spheres, and the American Composers Orchestra.

Taylor is Associate Professor at the University of Illinois, Urbana-Champaign, where he lives with his spouse, artist Hua Nian, and their two children.

Born in Stockholm, **Michael Waldenby** studied at the Royal College of Music in Stockholm, where he was received degrees in 1977 and 1981. His teachers included Alf Linder (organ) and Carin Giuld-Rybrant (piano). He is currently organist at the Stockholm Cathedral and St. Jacob's Church. He has conducted the Stockholm Domkyrkokör since 1979. In 2005 he was elected to the Society of Swedish Composers. His most often performed works include *Verba Ecclesiasters*, the *Five Latin motets*, and the *Suite for piano and two organs*. He has also composed a Christmas Oratorio, two symphonies for organ, and several ballads for choir and orchestra. In addition to composing, Waldenby has written articles and essays in musical and historical topics and authored the book *People, myths and music*.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition, is a Programming Committee Member of the Warsaw Autumn Festival and serves as a Director of the University of Louisville New Music Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, his daughter Keira and a wannabe plumber and full-time drain inspector, the ever-loquacious cat Arya.

Giselle Wyers is Associate Professor of Choral Studies and Voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and voice. She holds a bachelor's degree from UC Santa Cruz, where she founded the San Lorenzo Valley Community Chorus and Orchestra, a master's degree from Westminster Choir College, where she founded the Greater Princeton Youth Chamber Orchestra, and a doctorate in conducting from the University of Arizona, where she studied with Maurice Skones and minored in historical musicology with John Brobeck. She is active as a guest-conductor and clinician, and is currently preparing numerous choral works for premieres.

UNIVERSITY OF LOUISVILLE COMPOSITION PROGRAM

As composers, teachers, and performers, University of Louisville composition graduates continue to make vital and visible contributions to new music in America today. The resources, faculty, facilities, and events at the UofL School of Music offer exceptional opportunities for a thorough education in the fields of music composition and theory, as well as unique opportunities to hear and study a broad range of musical styles. A core curriculum emphasizes recent compositional techniques as well as traditional tonal materials, with numerous classes in analysis, counterpoint, orchestration, and special seminar topics.

The University of Louisville composition program includes three full-time faculty members with excellent records of commissions, performances, recordings, and awards. Steve Rouse, Marc Satterwhite, and Krzysztof Wolek all compose for traditional acoustic media. In addition, Wolek is active as an electro-acoustic composer and directs the digital music studio. Director of Bands Frederick Speck is a distinguished composer in his own right and occasionally teaches composition.

The School of Music is home to the Grawemeyer Award for Music Composition, one of the most significant prizes for music composition in the world. The Grawemeyer Collection, which is available for students' use, contains nearly three thousand entries from composers around the world. This is one of the best collections of new music in the world today. Winners of the Grawemeyer Award for Music Composition visit campus for lectures and master classes and often establish ongoing relationships with the School of Music.

The annual New Music Festival, the Grawemeyer Award, and numerous guest artist new music concerts regularly bring distinguished performers and composers to campus. UofL student composers have frequent opportunities to work with guest composers in master classes and individual lessons. Guest composers have included John Adams, Thomas Adès, Simon Bainbridge, Leslie Bassett, Pierre Boulez, Unsuk Chin, Michael Colgrass, John Corigliano, Sebastian Currier, Tan Dun, Donald Erb, John Harbison, Karel Husa, Aaron Jay Kernis, Libby Larsen, Peter Lieberson, György Ligeti, Shulamit Ran, Kaija Saariaho, Steven Stucky, Augusta Read Thomas, Joan Tower, George Tsontakis, Chinary Ung, Ellen Taaffe Zwilich, Per Nørgård, and many others.

Composition students at the University of Louisville School of Music present several concerts of their own new works each year, performed by students and faculty of the school. Every student composer concert is professionally recorded, and participating student composers receive a free copy of concert CDs. About every two years a compilation CD is produced from these recital recordings. The most recent editions are the *Premiere Collaborative* CD featuring Trio Arsenal and *Double Stuff 2010*.

The Division of Composition and Music Theory offers BM and MM degrees with an emphasis in either composition or music theory. University of Louisville composition graduates secure positions in some of the nation's finest graduate programs. They are often accepted into programs of choice, and many receive financial aid in the form of teaching assistantships, fellowships, or scholarships. Recent graduates have excelled in such composition programs as the Eastman School of Music, the University of Missouri-Kansas City, the University of Maryland,

the University of Michigan, SUNY-Buffalo, the University of Texas at Austin, University of Minnesota, the Peabody Institute, Arizona State University, the Royal Academy of Music in London, and many others.

For more information, including faculty bios and more online audio samples, visit: http://louisville.edu/music/composition

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.

Speed Concert Series

presents

Nicholas Phan

Tenor

The **Speed** Art Museum

Speed Concert Series
presents

Nicholas Phan, tenor
Myra Huang, piano

Sunday, January 8, 2012 at 3pm
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is presented by the Hattie Bishop Speed Music Trust and gifts from the Connoisseur Annual Giving Society.

This performance is dedicated to the memory of Margaret Barr Kulp, a longtime supporter of the Speed Art Museum's Concert Series.

Nicholas Phan appears by arrangement with
Opus 3 Artists 470 Park Avenue South, 9th Floor North
New York, NY 10016

PROGRAM

Italian Concerto, BWV 971

Henry Purcell
(1659–1695)

If music be the food of love (vers. 3)
If love's a sweet passion
I attempt from Love's sickness *
There's not a swain of the plain *
Sweeter than roses

* realizations by Benjamin Britten

Leiderkreis, Op. 24

Robert Schumann
(1810–1856)

Morgens steh' ich auf und frage
Es treibt mich hin
Ich wandelte unter den Bäumen
Lieb' Liebchen
Schöne Wiege meiner Leiden
Warte, warte wilder Schiffmann
Berg' und Burgen schaun herunter
Anfangs wollt ich fast verzagen
Mit Myrten und Rosen

INTERMISSION

Winter Words

Benjamin Britten
(1913–1976)

At day-close in November
Midnight on the Great Western (or 'The Journeying Boy')
Wagtail and Baby (A Satire)
The Little Old Table
The Choirmaster's Burial (or 'The Tenor Man's Story')
Proud Songsters (Thrushes, Finches, and Nightingales)
At the Railway Station, Upway (or 'The Convict and Boy with the Violin')
Before Life and After

Folk Song Arrangements

Benjamin Britten

Come you not from Newcastle?
Little Sir William
Last rose of summer
The salley gardens
The ploughboy

{program subject to change}

Program Notes

by Michelle Gilfert

Henry Purcell (1659-1695)

Henry Purcell was one of the most prolific and influential of the English composers in the Baroque period. His output includes both sacred and secular music, particularly music for the theatre in the form of incidental music. Purcell's compositions demonstrate expertise in dealing with the language; the listener will find them rife with text-painting and subtle melodic shaping to evoke many different moods and emotions. The following five songs by Purcell have Love as their topic.

"If Music Be the Food of Love" Purcell completed three settings of this song; the third of which is performed here. This setting features appropriate melismas on key words, such as "sing" and "joy." This version is through-composed rather than strophic, and the first verse is in a broad 4/4 time. The second verse is in a more lilting 3/8 and closes with another melismatic passage. The text was written by Colonel Henry Heveningham and inspired a similar opening phrase by Shakespeare in Twelfth Night: "If music be the food of love, play on, give me excess of it..."

"If Love's a Sweet Passion" This song is from Purcell's The Fairy Queen, which contains text based on Shakespeare's A Midsummer Night's Dream. The music is strophic, with each verse containing the same tune with instrumental ritornellos in between.

Two of the songs in this performance, "I attempt from love's sickness" and "There's not a swain of the plain" have been realized by Benjamin Britten. In 1995 Hyperion recorded a complete collection of Britten's Purcell realizations. In the preface to these realizations, Britten wrote: "It is clear that the figured basses in Purcell's day were realized in a manner personal to the player. In this edition the basses have also, inevitably, been realized in a personal way. But it has been the constant endeavor of the arranger to apply to these realizations something of that mixture of clarity, brilliance, tenderness, and strangeness which shines out in all Purcell's music."

The last of the set, "Sweeter than roses," begins in the minor mode and makes its way to the relative major. It was written as part of the incidental music for Richard Norton's Pausanias ,the Betrayer of

His Country (1695). The listener will hear the phrases drawn out with melismas and wordplay (such as the half step movement on the word "cool) and the text painting on "shot like fire"). It begins much slower than the others, and requires an effortless, florid vocal technique.

Robert Schumann (1810-1856),
Liederkreis, Op. 24

Schumann composed this song cycle in 1840, a time in his compositional output that focused on the lied, or German vernacular song. This particular cycle is based on poems of Heinrich Heine, whose work Schumann also set in some of his other song cycles, such as Dichterliebe Op. 48. Each of these short songs embodies elements of Romanticism in music and literature: imagery of nature, fervent passion, and the inner, often turbulent thoughts of the protagonist.

The listener will hear tuneful melodies and musical text painting created by the characteristics of the interplay between the accompaniment and the vocal line.

Benjamin Britten (1913-1976),
Winter Words, Op. 52

Winter Words, op. 52, was completed in 1953, during the same compositional period as his chamber opera The Turn of the Screw (1954). During this time period, Britten was exploring chromaticism and sparse textures , and in some ways this song collection anticipates what is to follow in his later works. The text and title of the composition are both Thomas Hardy's; the poems are at times nostalgic, at times unsettling. Britten uses the piano to create a palette of imagery that is both complementary and contrasting to the vocal line. The cycle begins and ends in D, which provides a tonal connectivity throughout.

"At Day Close In November" is a reflection on the passing of time. It begins with an eighth-bar piano introduction which uses all twelve notes of the chromatic scale. It is full of contrasting imagery. "November" represents the late years of the speaker, who reflects upon the aging of the trees he planted in his youth.

In "Midnight on the Great Western (or "The Journeying Boy)"- the piano plays the part of train whistle, tremolo, and regular chugging

of the train while the vocal line sings of the Journeying Boy (full of melismas), who is riding the train. In each stanza, the piano drops to sparse, interjectory chords- the vocal line is left to find its way without the rhythmic support.

"Wagtail and Baby (A Satire)" is characterized by rising and falling triplet motives in the piano, which punctuate each phrase. The text is ironic- a bird is unfazed by a variety of larger animals passing through the ford, yet a gentleman scares him away in terror. The music ends with a descent of a fifth in the voice and a waltz-like closing in the piano.

"The Little Old Table" is a miniature in which the piano gives life to the creaking sound of the table by imitating the tenor. There is repetition of key words and phrases (creak, little wood thing, speak, you, brought, etc). The third verse contains no repetition in the first two stanzas "Whoever owns it anon, and hears it, will never know..." as if the new owner is not privy to the frequent memories associated with the table.

"The Choirmaster's Burial" is a ballad-like narrative with sweet, though somber, melodies and sparse piano writing. When the tenor sings about the choirmaster's wishes, there is no piano accompaniment at all, as if foreshadowing that the wishes cannot be fulfilled. Britten twice evokes the tune to the choirmaster's favorite psalm, "Mount Ephraim" within the work. The tenor ends with another monophonic phrase, which leaves the listener with a nostalgic recollection of the disappointed wish of the deceased choirmaster.

"Proud Songsters" is another miniature; just longer than one minute in length. It contains the most dazzling writing of these settings. There are frequent, warbling tremolos and the tenor has phrases that are primarily ascending in contour.

Another narrative ballad follows, "At the Railway Station, Upway" in which the voice represents the confines of the convict (recitative) while the piano represents the sounds of the boy's violin.

The sequence ends with "Before Life and After," which begins with a sweet melody, but darkens as the speaker reflects harshly on the qualities of consciousness and a longing for nothingness. The piano has repetitive triads throughout- as if the march of time continues onward, while the voice tries to free itself from that constraint. The entire work ends with questions that cannot be answered: "How long before nescience is reaffirmed? How long?"

Benjamin Britten: ***Folk Song Arrangements***
Come you not from Newcastle?
Little Sir William
Last rose of summer
The salley gardens
The ploughboy

These five folk song arrangements for voice and piano represent just a sampling of the eight volumes of folk song material that Britten arranged. These particular selections are drawn from the first four volumes. The folk song arrangements began between 1940 and 1942, when Britten resided in the United States. The arrangements served as material for recitals given by Britten and his lifelong partner, Peter Pears, but they were also a tribute to his English roots. A good description is given by The Britten-Pears Foundation, which says in regards to the folk song arrangements: "Britten is not afraid to put his own personal stamp on what are sometimes very familiar tunes... not to be wilfully abstruse but rather to reveal what he saw as previously untapped potentialities in the melodies themselves."

Liederkreis
Robert Alexander Schumann
Text by Heinrich Heine

1. **Morgens steh' ich auf und frage**
Morgens steh' ich auf und frage:
Kommt feins Liebchen heut?
Abends sink' ich hin und klage:
Aus blieb sie auch heut.

In der Nacht mit meinem Kummer
lieg' ich schlaflos, wach;
träumend, wie im halben Schlummer,
träumend wandle ich bei Tag.

2. **Es treibt mich hin**
Es treibt mich hin, es treibt mich her!
Noch wenige Stunden, dann soll ich sie schauen,
sie selber, die schönste der schönen
Jungfrauen; -
du treues Herz, was pochst du so schwer!

Die Stunden sind aber ein faules Volk!
Schleppen sich behaglich träge,
schleichen gähnend ihre Wege; -
tummle dich, du faules Volk!

Tobende Eile mich treibend erfaßt!
Aber wohl niemals liebten die Horen; -
heimlich im grausamen Bunde verschworen,
spotten sie tückisch der Liebenden Hast

3. **Ich wandelte unter den Bäumen**
Ich wandelte unter den Bäumen
mit meinem Gram allein;
da kam das alte Träumen
und schlich mir ins Herz hinein.

Wer hat euch dies Wörtlein gelehret,
ihr Vöglein in luftiger Höh'?
Schweigt still! wenn mein Herz es höret,
dann tut es noch einmal so weh.

Every morning I awake and ask
Every morning I awake and ask:
Will my sweetheart come today?
Every evening I sink down and lament:
She stayed away again today.

All night with my grief
I lie sleepless, waking;
dreaming, as if half asleep,
dreaming, I pass the day.

I'm driven here, I'm driven there
I'm driven here, I'm driven there!
In only a few more hours I will see her,
she herself, the fairest of fair
young women; -
you true heart, how heavily you pound!

But the hours are lazy people!
They drag themselves comfortably
and sluggishly, creeping with yawns along
their paths; - rouse yourself, you lazy fool!

A charging hurry seizes and drives me!
But the Hours have never been in love;
sworn secretly to cruel conspiracy,
they mock treacherously the lover's haste.

I wandered among the trees
I wandered among the trees,
alone with my suffering;
along came that old dream
and crept into my heart.

Who taught you this little word,
you tiny birds in the airy heights?
Be quiet! if my heart hears it,
then all my pain will return.

"Es kam ein Jungfräulein gegangen,
die sang es immerfort,
da haben wir Vöglein gefangen
das hübsche, goldne Wort."

Das sollt ihr mir nicht mehr erzählen,
ihr Vöglein wunderschlau;
ihr wollt meinem Kummer mir stehlen,
ich aber niemandem trau'.

"It came from a young woman,
who sang it again and again;
that is how we tiny birds captured
this pretty, golden word."

You should not explain this to me now,
you tiny, cunning birds;
you wanted to steal my grief from me,
but I trust no one

4. Lieb' Liebchen
Lieb' Liebchen, leg's Händchen
aufs Herze mein; -
ach, hörst du, wie's pochet im Kämmerlein?
da hauset ein Zimmermann schlimm und arg,
der zimmert mir einen Totensarg.

Es hämmert und klopfet bei Tag
und bei Nacht;
es hat mich schon längst um
den Schlaf gebracht.
Ach! sputet euch, Meister Zimmermann,
damit ich balde schlafen kann.

Dear Sweetheart
Dear sweetheart, lay your hand
on my heart; -
ah, do you hear the hammering inside?
inside there lives a carpenter,
wicked and evil: he's building my coffin.

He hammers and pounds by day
and by night;
it has been a long time since
I could sleep.
Ah, hurry, Mister Carpenter,
finish so that I can sleep.

5. Schöne Wiege meiner Leiden
Schöne Wiege meiner Leiden,
schönes Grabmal meiner Ruh',
schöne Stadt, wir müssen scheiden, -
Lebe wohl! ruf' ich dir zu.

Lebe wohl, du heil'ge Schwelle,
wo da wandelt Liebchen traut;
lebe wohl! du heil'ge Stelle,
wo ich sie zuerst geschaut.

Hätt' ich dich doch nie gesehen,
schöne Herzenskönigin!
Nimmer wär' es dann geschehen,
daß ich jetzt so elend bin.

Nie wollt' ich dein Herze rühren,
Liebe hab' ich nie erfleht;
nur ein stilles Leben führen
wollt' ich, wo dein Odem weht.

Pretty cradle of my sorrows
Pretty cradle of my sorrows,
pretty tombstone of my rest,
pretty town - we must part, -
farewell! I call to you.

Farewell, you holy threshhold,
across which my darling would tread;
farewell! you sacred spot
where I first saw her.

Would that I had never seen you,
lovely queen of my heart!
Never would it then have happened,
that I would now be so wretched.

I never wished to touch your heart,
I never begged for love;
all I wished was to lead a quiet life
where your breath could stir me.

Doch du drängst mich selbst von hinnen,
bittre Worte spricht dein Mund;
Wahnsinn wühlt in meinen Sinnen,
und mein Herz ist krank und wund.

Und die Glieder matt und träge
schlepp' ich fort am Wanderstab,
bis mein müdes Haupt ich lege
ferne in ein kühles Grab.

6. Warte, warte wilder Schiffmann
Warte, warte, wilder Schiffmann,
gleich folg' ich zum Hafen dir;
von zwei Jungfraun nehm' ich Abschied,
von Europa und von ihr.

Blutquell, rinn' aus meinen Augen,
Blutquell, brich aus meinem Leib,
daß ich mit dem heißen Blute
meine Schmerzen niederschreib'.

Ei, mein Lieb, warum just heute
schaudert's dich, mein Blut zu sehn?
Sahst mich bleich und herzeblutend
lange Jahre vor dir stehn!

Kennst du noch das alte Liedchen
von der Schlang' im Paradies,
die durch schlimme Apfelgabe
unsern Ahn ins Elend stieß.

Alles Unheil brachten Äpfel!
Eva bracht' damit den Tod,
Eris brachte Trojas Flammen,
du brachst'st beides, Flamm' und Tod.

7. Berg' und Burgen schaun herunter
Berg' und Burgen schaun herunter
in den spiegelhellen Rhein,
und mein Schiffchen segelt munter,
rings umglänzt von Sonnenschein.

Ruhig seh' ich zu dem Spiele
goldner Wellen, kraus bewegt;
still erwachen die Gefühle,
die ich tief im Busen hegt'.

Yet you yourself pushed me away from you,
with bitter words at your lips;
Madness filled my senses,
and my heart is sick and wounded.

And my limbs are heavy and sluggish;
I'll drag myself forward, leaning on my staff,
until I can lay my weary head
in a cool and distant grave.

Wait, wait, wild boatman
Wait, wait, wild boatman,
soon I'll follow you to the harbor;
from two maidens I am taking my leave,
from Europe and from Her.

Stream of blood, run from my eyes,
stream of blood, burst from my body,
so that with this hot blood
I can write down my agonies.

Ah, my dear, why just today
do you shudder to see my blood?
You've seen me pale, my heart bleeding,
standing before you for many years!

Do you know that old song
about the serpent in Paradise
who, by wickedly giving an apple,
threw our ancestors into misery?

Apples have caused every ill!
Eve brought death through them,
Eris caused the flames of Troy;
and you brought both, flame and death.

Mountains and castles gaze down
Mountains and castles gaze down
into the mirror-bright Rhine,
and my little boat sails merrily,
the sunshine glistening around it.

Calmly I watch the play
of golden, ruffled waves surging;
silently feelings awaken in me
that I have kept deep in my heart.

Freundlich grüssend und verheißend
lockt hinab des Stromes Pracht;
doch ich kenn' ihn, oben gleißend,
birgt sein Innres Tod und Nacht.

Oben Lust, im Busen Tücken,
Strom, du bist der Liebsten Bild!
Die kann auch so freundlich nicken,
lächelt auch so fromm und mild

8. Anfangs wollt ich fast verzagen
Anfangs wollt' ich fast verzagen,
und ich glaubt', ich trüg' es nie;
und ich hab' es doch getragen -
aber fragt mich nur nicht, wie?

9. Mit Myrten und Rosen
Mit Myrten und Rosen, lieblich und hold,
mit duft'gen Zypressen und Flittergold,
möcht' ich zieren dieß Buch wie
'nen Totenschrein,
Und sargen meine Lieder hinein.

O könnt' ich die Liebe sargen hinzu!
Am Grabe der Liebe wächst
Blümlein der Ruh',
da blüht es hervor, da pflückt man es ab, -
doch mir blüht's nur, wenn ich selber im Grab.

Hier sind nun die Lieder, die einst so wild,
wie ein Lavastrom, der dem Ätna entquillt,
Hervorgestürtzt aus dem tiefsten Gemüt,
und rings viel blitzende Funken versprüht!

Nun liegen sie stumm und totengleich,
nun starren sie kalt und nebelbleich,
doch aufs neu die alte Glut sie belebt,
wenn der Liebe Geist einst über sie schwebt.

Und es wird mir im Herzen viel Ahnung laut:
der Liebe Geist einst über sie taut;
einst kommt dies Buch in deine Hand,
du süßes Lieb im fernen Land.

Dann löst sich des Liedes Zauberbann,
die blaßen Buchstaben schaun dich an,
sie schauen dir flehend ins schöne Aug',
und flüstern mit Wehmut und Liebeshauch.

With friendly greetings and promises,
the river's splendor beckons;
but I know it - gleaming above
it conceals within itself Death and Night.

Above, pleasure; at heart, malice;
O river, you are the very image
of my beloved! She can nod with just
as much friendliness, also smiling
so devotedly and gently.

At first I almost despaired
At first I almost despaired,
and I thought I would never be able
to bear it; yet even so, I have borne it -
but do not ask me how.

With Myrtle and Roses
With myrtle and roses, lovely and pretty,
with fragrant cypresses and gold tinsel,
I would decorate this book
like a coffin and bury my songs inside it.

O if only I could bury my love there as well!
On the grave of Love grows the blossom
of peace; it blooms and then is plucked, -
yet it will bloom for me only when
I am myself in the grave.

Here now are the songs which, once so wild,
like a stream of lava that flowed from Etna,
burst from the depths of my heart,
and spray glittering sparks everywhere!

Now they lie mute and death-like,
now they stare coldly, pale as mist,
but the old glow will revive them afresh,
when the spirit of love someday floats
above them.

And in my heart the thought grows loud:
the spirit of love will someday thaw them;
someday this book will arrive in your hands,
you, my sweet love in a distant land.

Then shall the songs' magic spell be broken,
and the white letters shall gaze at you;
they'll gaze beseechingly into your lovely eyes,
and whisper with sadness and a breath of love.

Winter Words Op. 52

Music by Benjamin Britten
Text by Thomas Hardy

At Day-close in November

The ten hours' light is abating,
And a late bird wings across,
Where the pines, like waltzers waiting,
Give their black heads a toss.
Beech leaves, that yellow the noon-time,
Float past like specks in the eye;
I set every tree in my June time,
And now they obscure the sky.
And the children who ramble through here
Conceive that there never has been
A time when no tall trees grew here,
A time when none will be seen.

Midnight on the Great Western

In the third-class seat sat the journeying boy,
And the roof-lamp's oily flame
Played down on his listless form and face,
Bewrapt past knowing to what he was going,
Or whence he came.
In the band of his hat the journeying boy
Had a ticket stuck; and a string
Around his neck bore the key of his box,
That twinkled gleams of the lamp's sad beams
Like a living thing.
What past can be yours, O journeying boy
Towards a world unknown,
Who calmly, as if incurious quite
On all at stake, can undertake
This plunge alone?
Knows your soul a sphere, O journeying boy,
Our rude realms far above,
Whence with spacious vision you
mark and mete
This region of sin that you find you in,
But are not of?

Wagtail and the Baby

A baby watched a ford, whereto
A wagtail came for drinking;
A blaring bull went wading through,
The wagtail showed no shrinking.
A stallion splashed his way across,
The birdie nearly sinking;
He gave his plumes a twitch and toss,
And held his own unblinking.
Next saw the baby round the spot
A mongrel slowly slinking;
The wagtail gazed, but faltered not
In dip and sip and prinking.
A perfect gentleman then neared;
The wagtail, in a winking,
With terror rose and disappeared;
The baby fell a-thinking.

The Little Old Table

Creak, little wood thing, creak,
When I touch you with elbow or knee;
That is the way you speak
Of one who gave you to me!
You, little table, she brought –
Brought me with her own hand,
As she looked at me with a thought
That I did not understand.
– Whoever owns it anon,
And hears it, will never know
What a history hangs upon
This creak from long ago.

The Choirmaster's Burial

He often would ask us
That, when he died,
After playing so many
To their last rest,
If out of us any
Should here abide,
And it would not task us,
We would with our lutes
Play over him
By his grave-brim
The psalm he liked best –
The one whose sense suits
'Mount Ephraim' –
And perhaps we should seem

To him, in Death's dream,
Like the seraphim.
As soon as I knew
That his spirit was gone
I thought this his due,
And spoke thereupon.
'I think,' said the vicar,
'A read service quicker
Than viols out-of-doors
In these frosts and hoars.
That old-fashioned way
Requires a fine day,
And it seems to me
It had better not be.'
Hence, that afternoon,
Though never knew he
That his wish could not be,
To get through it faster
They buried the master
Without any tune.

But 'twas said that, when
At the dead of next night
The vicar looked out,
There struck on his ken
Thronged roundabout,
Where the frost was graying
The headstoned grass,
A band all in white
Like the saints in church-glass,
Singing and playing
The ancient stave
By the choirmaster's grave.
Such the tenor man told
When he had grown old.

Proud Songsters

The thrushes sing as the sun is going,
And the finches whistle in ones and pairs,
And as it gets dark loud nightingales
In bushes
Pipe, as they can when April wears,
As if all Time were theirs.
These are brand-new birds of
twelve-months' growing,
Which a year ago, or less than twain,
No finches were, nor nightingales,
Nor thrushes,
But only particles of grain,
And earth, and air, and rain.

At the Railway Station, Upway

'There is not much more that I can do,
For I've no money that's quite my own!'
Spoke up the pitying child –
A little boy with a violin
At the station before the train came in, –
'But I can play my fiddle to you,
And a nice one 'tis, and good in tone!'
The man in the handcuffs smiled;
The constable looked, and he smiled, too,
As the fiddle began to twang;
And the man in the handcuffs
suddenly sang
With grimful glee:
'This life so free
Is the thing for me!'
And the constable smiled, and
said no word,
As if unconscious of what he heard;
And so they went on till the
train came in –
The convict, and boy with the violin.

Before Life and After

A time there was – as one may guess
And as, indeed, earth's testimonies tell –
Before the birth of consciousness,
When all went well.
None suffered sickness, love, or loss,
None knew regret, starved hope,
or heart-burnings;
None cared whatever crash or cross
Brought wrack to things.
If something ceased, no tongue bewailed,
If something winced and waned,
no heart was wrung;
If brightness dimmed, and dark prevailed,
No sense was stung.
But the disease of feeling germed,
And primal rightness took the
tinct of wrong;
Ere nescience shall be reaffirmed
How long, how long?

Come You Not from Newcastle?
Music by Benjamin Britten
Text from Folk poetry or song tradition (Volkslieder)

Come you not from Newcastle?
Come you not there away?
Oh, met you not my true love,
Riding on a bonny bay?

Why should I not love my love?
Why should not my love love me?
Why should I not speed after him,
Since love to all is free

Little Sir William
Music by Benjamin Britten
Text from Folk poetry or song tradition (Volkslieder)

Easter day was a holiday
Of all the days in the year,
And all the little schoolfellows
Went out to play
But Sir William was not there.

Mamma went to the School Wife House
And knocked at the ring,
Saying, "Little Sir William
if you are there,
Pray let your mother in."

The School Wife open'd the door
And said "He is not here today.
He is with the little schoolfellows
Out on the green
Playing some pretty play."

Mamma went to the Boyne water
That is so wide and deep, saying,
Little Sir William if you are there,
Oh pity your mother's weep."

"How can I pity your weep, mother
And I so long in pain?
For the little penknife
Sticks close to my heart
And the School Wife hath me slain.

Go home, go home my mother dear,
And prepare my winding sheet,
For tomorrow morning before eight o'clock,
You with my body shall meet.

And lay my prayer book at my head,
And my grammar at my feet,
That all the little schoolfellows
as they pass by
May read them for my sake."

The Last Rose of Summer
Music by Benjamin Britten
Text by Thomas Moore, from Irish Melodies, published 1813

'Tis the last rose of summer,
Left blooming alone;
All her lovely companions
Are faded and gone;
No flow'r of her kindred,
No rosebud is nigh
To reflect back her blushes,
Or give sigh for sigh.

I'll not leave thee, thou lone one,
To pine on the stem;
Since the lovely are sleeping,
Go, sleep thou with them;
Thus kindly I scatter
Thy leaves o'er the bed,
Where thy mates of the garden
Lie senseless and dead.

So soon may I follow,
When friendships decay,
And from Love's shining circle
The gems drop away!
When true hearts lie wither'd.
And fond ones are flown,
Oh! who would inhabit
This bleak world alone?

The Salley Gardens
Music by Benjamin Britten
Text by William Butler Yeats
("An old song re-sung", from
The Wanderings of Oisin
and Other Poems, published 1889)

Down by the Salley Gardens
My love and I did meet;
She passed the Salley Gardens
With little snow-white feet.
She bid me take love easy,
As the leaves grow on the tree;
But I, being young and foolish,
With her would not agree.

In a field by the river
My love and I did stand,
And on my leaning shoulder
She laid her snow-white hand.
She bid me take life easy,
As the grass grows on the weirs;
But I was young and foolish,
And now am full of tears.

The Ploughboy
Music by Benjamin Britten
Text from Folk poetry or
song tradition (Volkslieder)

A flaxen-headed cowboy, as simple as may be,
And next a merry ploughboy, I whistled o'er the lea;
But now a saucy footman I strut in worsted lace,
And soon I'll be a butler, and whey my jolly face.
When steward I'm promoted, I'll [snip]
the trademen's bill,
My master's coffers empty, my pockets for to fill;
When lolling in my chariot, so great a man I'll be;

Chorus
So great a man, so great a man, so great
a man I'll be!
You'll forget the little ploughboy,
that whistled o'er the lea,
You'll forget the little ploughboy,
that whistled o'er the lea.

I'll buy votes at elections, but when
I've made the pelf,
I'll stand poll for the parliament,
and then vote in myself;
Whatever's good for me, sir,
I never will oppose;
When all my ayes are sold off,
why then I'll sell my noes.
I'll joke, harangue, and paragraph,
with speeches charm the ear,
And when I'm tired on my legs, then
I'll sit down a peer:
In court or city honour, so great
a man I'll be;

Chorus

Nicholas Phan Tenor

American Nicholas Phan continues to distinguish himself as one of the most compelling young tenors appearing on the prestigious concert and opera stages of the world.

Mr. Phan begins the 2011–2012 season with performances of Lurcanio in Handel's *Ariodante* with Alan Curtis and his acclaimed orchestra, Il Complesso Barocco, in Turin and Bucharest, followed by his debut with the Los Angeles Philharmonic for Mozart's Requiem. Other highlights of the season include performances with the New York Philharmonic, the Baltimore Symphony, the St. Louis Symphony, and the National Symphony Orchestra; a further concert tour of *Ariodante*, including stops at the Concertgebouw in Amsterdam, Theater an der Wien in Vienna, and the Auditorio Nacional in Madrid; a solo recital on the prestigious Philadelphia Chamber Music Society series; and a return to the Atlanta Opera for Don Ottavio in *Don Giovanni*. He will also return twice to Carnegie Hall this season – for Bach's Magnificat with Robert Spano and the Orchestra of St. Luke's, and again for Bach's *St. John Passion* with Bernard Labadie and Les Violons du Roy.

Mr. Phan has appeared with many of the leading orchestras in the United States and Great Britain, including the BBC Symphony, Chicago Symphony, Pittsburgh Symphony, San Francisco Symphony, Atlanta Symphony, St. Louis Symphony, St. Paul Chamber Orchestra, English Chamber Orchestra, and the Philadelphia Orchestra. He has also appeared with the Edinburgh, Ravinia, Rheingau, Saint-Denis, Bard and Marlboro music festivals, and at the BBC Proms. Among the conductors he has worked with are Harry Bicket, Pierre Boulez, James Conlon, Jane Glover, Manfred Honeck, Nicholas McGegan, Zubin Mehta, John Nelson, Helmuth Rilling, David Robertson, Patrick Summers, and Michael Tilson Thomas. In recital, he has been presented by Carnegie Hall, the Metropolitan Museum of Art in New York, Oberlin Conservatory of Music, and the University of Chicago.

An avid proponent of vocal chamber music, he has collaborated with pianists Mitsuko Uchida, Richard Goode, Cecile Licad, and Principal Horn of the Philadelphia Orchestra, Jennifer Montone, among others. He is also the Artistic Director of the Collaborative Arts Institute of Chicago, a Chicago-based organization devoted to promoting the teaching, performance, and development of the vocal chamber music repertoire.

Also considered one of the rising young stars of the opera world, Mr. Phan recently made his debut with the Seattle Opera as Count Almaviva in *Il barbiere di Siviglia*. Other recent opera performances have included his debuts at the Glyndebourne Opera and the Maggio Musicale in Florence, as well as appearances with the New York City Opera, Los Angeles Opera, Houston Grand Opera, Glimmerglass Opera, Deutsche Oper am Rhein in Düsseldorf, Chicago Opera Theater, Opéra de Lille, and Frankfurt Opera. His growing repertoire includes the title roles in *Acis and Galatea* and *Candide*, Nemorino in *L'elisir d'amore*, Fenton in *Falstaff*, Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, Don Polidoro in *La finta semplice*, and Lurcanio in *Ariodante*.

Mr. Phan's first solo album, *Winter Words*, was released in the fall of 2011 by AVIE. His growing discography includes the Grammy-nominated recording of *Stravinksy's*

Pulcinella with Pierre Boulez and the Chicago Symphony Orchestra (CSO Resound) and the world premiere recording of Evan Chambers' orchestral song cycle, *The Old Burying Ground* (Donan).

A graduate of the University of Michigan, Mr. Phan also studied at the Manhattan School of Music and the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio and the Glimmerglass Opera Young American Artists Program. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.

Myra Huang Pianist

Acclaimed by Opera News as being "among the top accompanists of her generation," pianist Myra Huang appeared last season in a US recital tour with tenor Nicholas Phan, culminating in their Carnegie Hall recital debut as part of its "Great Singers III: Evenings of Song" series in Weill Hall. She also appeared in recital with soprano, Susanna Phillips, as part of the Weill Music Institute's annual "The Song Continues..." Recital in Zankel Hall.

Ms. Huang regularly performs in recitals and chamber music concerts around the world. She has participated in various music festivals such as the Cleveland Institute of Music Art Song Festival and the Music Academy of the West. In addition to many chamber music concerts and recitals at the Palau De Les Arts in Valencia, Spain, she recently performed recitals at the University of Chicago and the Metropolitan Museum of Art with tenor Nicholas Phan, and on the "On The Wings Of Song" series of the Marilyn Horne Foundation with soprano Susanna Phillips.

Ms. Huang has served on the music staffs of the Washington National Opera, New York City Opera, and Opera Pacific. Among the conductors she has worked with are James Conlon, Riccardo Frizza, Richard Hickox, Christopher Hogwood, Daniel Oren, Robert Spano, Patrick Summers, and Xian Zhang. From 2006 until 2008, she was a member of the music staff at the Palau De Les Arts in Valencia,Spain where she worked closely with the company's artistic director, Lorin Maazel. One of the highlights of her time there was working on a complete cycle of Wagner's *Der Ring des Nibelungen* with Zubin Mehta in 2007-08. In June 2006, she was personally invited by Placido Domingo to be a pianist for the renowned vocal competition Operalia in Madrid, Spain held at the Teatro Real. She has continued as a pianist for Operalia every year thereafter, most recently performing at Teatro Alla Scala in Milan, Italy for Operalia 2010. In May 2010, Myra was invited to accompany the singers for the Metropolitan Opera's National Council Auditions on the stage of the Metropolitan Opera. A member of the Houston Grand Opera Studio from 2001 – 2003, she worked with the company on mainstage productions involving singers such as Dmitri Hvorostovsky, Susan Graham, and Renee Fleming.

Ms. Huang received her bachelor's degree in piano performance from The Juilliard School under the tutelage of Martin Canin, and her Master of Music degree in collaborative piano from The Manhattan School under Warren Jones. Prizes from competitions include the Gina Bacchauer Piano Competition at The Juilliard School at age 14 and the Kosciuzsko Chopin Piano Competition at age 16 in New York.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, January 12, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Opening Remarks
Dean Christopher Doane

Recital Attendance Information
Kathy & Matthew Karr

Fantasy in C, K. 475 — Wolfgang Amadeus Mozart (1756-1791)

David Taustine, *piano*
(student of Dror Biran)

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, January 19, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

DUO APPASSIONATO - PIANO 4 HANDS
ESTEBAN ARROYO - JOSUE RAMIREZ

Fugue in G minor, K. 401 — Wolfgang Amadeus Mozart (1756-1791)

Sonata in D, Op. 6 — Ludwig van Beethoven (1770-1827)
- I. Allegro Molto
- II. Rondo (Moderato)

Fest Polonaise — Franz Liszt (1811-1886)

Ma mère l' Oye — Maurice Ravel (1875-1937)
- I. Pavane de la Belle au bois dormant
- II. Petit Poucet
- III. Laideronnette, Impératrice des Pagodes
- IV. Les entretiens de la Belle et de la Bête
- V. Le jardin feerique

Petite Suite — Claude Debussy (1862-1918)
- I. En Bateau
- II. Cortège
- III. Menuet
- IV. Ballet

Chamánicos (Ritual #1) — Marvin Camacho (b. 1966)

Duo Appassionato from Costa Rica, was founded by Esteban Arroyo and Josue Ramirez in the year 2006 with the goal of exploring and promoting music for piano 4 hands. Since its foundation it has performed in the most important Halls of Costa Rica, including the National Theater.

The Duet has done an important labor in performing Costa Rican music in the country and abroad.

In the year 2007 the duet toured Europe performing concerts along with Costa Rican's reknowned choir, El Cafe Chorale, and participated in a special concert in the city of Seligenstadt. In 2009 they performed in Margaret Comstock Hall at the University of Louisville. In 2010 the duet participated in the concert Introspeccion in which it recorded a cd with works of Costa Rican composer Marvin Camacho for piano duet, along with other compositions of his for other instruments.

In Costa Rica, Esteban Arroyo and Josue Ramirez coordinate the piano area of Instituto Costarricense Pro Musica Coral in which they work as piano teachers and staff accompanistists. As a duet this is their third International concert tour in which they will be playing at Loretto, Margaret Comstock Hall at the University of Louisville and WUOL 90.5 FM.

Currently Duo Appassionato prepares the recording of its first cd with works of J. C. Bach, Mozart, Beethoven, Schubert, Liszt, Debussy, Faure, Ravel and Camacho.

University of Louisville

School Of Music

January 20, 2012

Senior Recital

Ian Wolfe, *French Horn*
Student of Bruce Heim
Meg Saunders, *Violin*
Elizabeth Wolfe, *Piano*

Nun Komm' Der Heiden Heiland
(Now is Our Savior Come)

Johann Sebastian Bach
(1685 – 1750)
Arranged by David Jolley

Sonata for Horn in F and Piano, Op. 17
I. Allegro Moderato
II. Poco Adagio, Quasi Andante
III. Rondo: Allegro Moderato

Ludwig Van Beethoven
(1770 – 1827)

Trio in E Flat Major, Op. 40 for Horn, Violin, and Piano
I. Andante
II. Scherzo: Allegro
III. Adagio Mesto
IV. Finale: Allegro Con Brio

Johannes Brahms
(1833 – 1897)

Command + Space to start recording

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

2012

Honor Choir Festival

Dr. Kent Hatteberg, *Conductor*

Bomi Lee, *Accompanist*

with the

University of Louisville

Collegiate Chorale

Margaret Comstock Concert Hall
Monday, January 23, 2012
7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

PROGRAM

COLLEGIATE CHORALE

Nunc Dimittis — Herbert Howells (1892 - 1983)

Anna Rittenhouse, *soprano*

Ave Regina coelorum — Ko Matsushita (b. 1962)

Women of the Collegiate Chorale

We two — Steven Sametz (b. 1954)

IV. Not heat flames up and consumes
V. We two, how long we were fool'd

Men of the Collegiate Chorale

Two Chinese Folk Songs (2008) — arr. Chen Yi (b. 1953) and Steven Stucky (b. 1949)

I. The Flowing Stream
II. The Sun Is Rising with Our Joy

Pilgrims' Hymn (The Three Hermits) — Stephen Paulus (b. 1949)

Have ye not known? / Ye shall have a song (The Peaceable Kingdom) — Randall Thompson (1899 - 1984)

HONOR CHOIR

O Clap Your Hands — Ralph Vaughan Williams (1872 - 1958)

Jonathan Wysong, Gabe Wartman, Brad Curtin, *trumpet*
Phil Steinmetz, Ian Gregory, Tim Doyle, *trombone*
Bryen Warfield, *tuba*
Jimmy Weixler, *timpani* Spencer Zembrodt, *cymbals*
Austin Echols, *organ*

Hear My Prayer — Henry Purcell (1659 - 1695)

Jubilate Deo — Giovanni Gabrieli (1557 - 1612)

O schöne Nacht (Op. 92, No. 1) — Johannes Brahms (1833 - 1897)
Bomi Lee, *piano*

Sure On This Shining Night (Nocturnes, No. 3) — Morten Lauridsen (b. 1943)
Bomi Lee, *piano*

Siksik Si Batu Manikkam — Tapanuli traditional song, arr. Pontas Purba (b. 1953)

Rockin' Jerusalem — André J. Thomas (b. 1952)

THE CHORAL DEPARTMENT OF THE UNIVERSITY OF LOUISVILLE WOULD LIKE TO EXPRESS SPECIAL THANKS TO THE FOLLOWING HIGH SCHOOL CHORAL DIRECTORS FOR THEIR COOPERATION IN HELPING MAKE THIS FESTIVAL POSSIBLE.

School	Director
Atherton High School	Nan Tate
Ballard High School	Noel Weaver
Central High School (Louisville)	Ben Williams
Christian Academy of Louisville High School	Lindsay Buege
Doss High School	Lydia Cox
Eastern High School (Louisville)	Lori Knapke
Floyd Central High School (IN)	Angela Hampton
Harlan Independent School	Marybeth Christman/Marilyn Schraeder
Henry County High School	Russell Cooper
Jeffersontown High School (Louisville)	Tamara Stewart
Jeffersonville High School (IN)	Leslie Rajchel
Lafayette High School (Lexington)	Ryan Marsh
Lexington Catholic High School	Adam Beeken
Louisville Male Traditional High School	Mary Muse
Louisville Youth Choir	Terri Foster
North Bullitt High School	Jennie Kling
Oldham County High School	Bambi Wright
Pleasure Ridge Park High School	Phillip Jennings
Ryle High School	Christopher Shortt
Saint Xavier High School	Richard Knoop
South Oldham High School	Justin T. Romney
Spencer County High School	Natalie Hall
Western Hills High School	Tiffany Marsh

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly+
Jody McCaffery
Sarah Tubbesing+
Sabrina Wellendorff
Emily Yocum

Soprano II
Jessica Banet
Jacquelyn Davis
Bailey Haskell
Virginia Henley
Rachel Hobbs
Emily Howes
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian Hooper
Cody Martin
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton*+
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

University Chorus
Krista Heckmann, Alto 1

+section leader
**graduate student*

Alto I
Junghyun Ahn*
Uadani Butto
Lauren Dillman
Erin Heckmann
Ashley Kruth
Na-Rae Lee*
Rachel Miller
Marta Nowak
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Ruthanne Fulton*
Kate McCoskey*
Elayne Parrish
Grace Robertson
Carlisle Schoner*+
Amber Whittaker

Bass I
Marquese Carter
Caleb Coleman
Adam Dahmer
Bradley Detro
Jon Fejes
Jonathan Gentry
Nicholas D. Gray*
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Christopher Deaton
Tyler Dippold
Austin Echols+
Nick Pappe
David Taustine

Honor Choir 2012

Soprano

Cassandra Baker, Henry County HS
Lyndsey Bell, Christian Academy-Lou
Katie Brown, Harlan Independent School
Kaylie Crum, Louisville Male Trad. HS
Kaitlen Farmer, Henry County HS
Mikella Fields, Central HS
Hayley Fien, Floyd Central HS
Sarita Gustely, Louisville Youth Choir
Stacie Hamilton, Atherton HS
Jeannie Hankins, Atherton HS
Mary Catherine Healy, Lexington Catholic
Isabella Henley-Brunton, Atherton HS
Cassidy Hill, Doss HS
Lauren Hogue, Harlan Independent School
Amie Huesman, Lafayette HS
Nala Johnson, North Bullitt HS
Kim Lam, Central HS
Krista Moberly, Jeffersontown HS
Madison Murphy, Ryle HS
Christina Naville, Floyd Central HS
Katelyn Olsen, South Oldham HS
Jenny Primm, Christian Academy-Lou
Jordan Rodeghier, Jeffersonville HS
Samantha Saunders, Pleasure Ridge Pk. HS
Kristen Spaulding, South Oldham HS
Savannah Swanson, Christian Acad.-Lou
Emma Walker, Louisville Youth Choir
Dina Wherthey, Ballard HS
Despina Wilson, Lafayette HS
Shannon Winter, Ryle HS
Laura Wooldridge, Western Hills HS
Shelby Wooldridge, Western Hills HS

Alto

Katie Alvey, Floyd Central HS
Sarah Grace Bloyd, Christian Acad.-Lou
Taela Bradley, Doss HS
Kira Clayton, Atherton HS
Shelby Coleman, Ryle HS
Kelli Crawford, Lafayette HS
Haley Goode, Lafayette HS
Xuan He, Lexington Catholic HS
Meagan Henry, Western Hills HS
Miranda Hileman, South Oldham HS
Taylor Hollar, Henry County HS
Emily Hoppenjans, Ryle HS
Sable Iglesias, Ballard HS
Bethany James, Harlan Independent Sch.
Lamoney Johnson, Central HS
Sara Kim, Christian Academy-Lou
Talya Lee, Doss HS
Lexie Magnani, Harlan Independent Sch.
Jessica Mangeot, Western Hills HS
Katelyn Martin, Henry County HS
Abigail Mattingly, Jeffersontown HS
Mara Minion, Lexington Catholic HS
Lauren Montgomery, Henry County HS
Mollie Northam, Jeffersonville HS
Rachel Patrick, Floyd Central HS
Megan Pierce, Pleasure Ridge Park HS
Hannah Prater, Lexington Catholic HS
Haley Ragsdell, Louisville Youth Choir
Jocelyn Smith, South Oldham HS
Samantha Smith, Jeffersonville HS
Brittany Stewart, North Bullitt HS
Caley Thomas, Pleasure Ridge Park HS
Amantha Wagner, Christian Academy-Lou
Emily Wessel, Louisville Youth Choir
Cory Whitworth, Spencer County HS
Toreian Wilburn, Central HS
Emily Woodruff, Louisville Youth Choir

Tenor

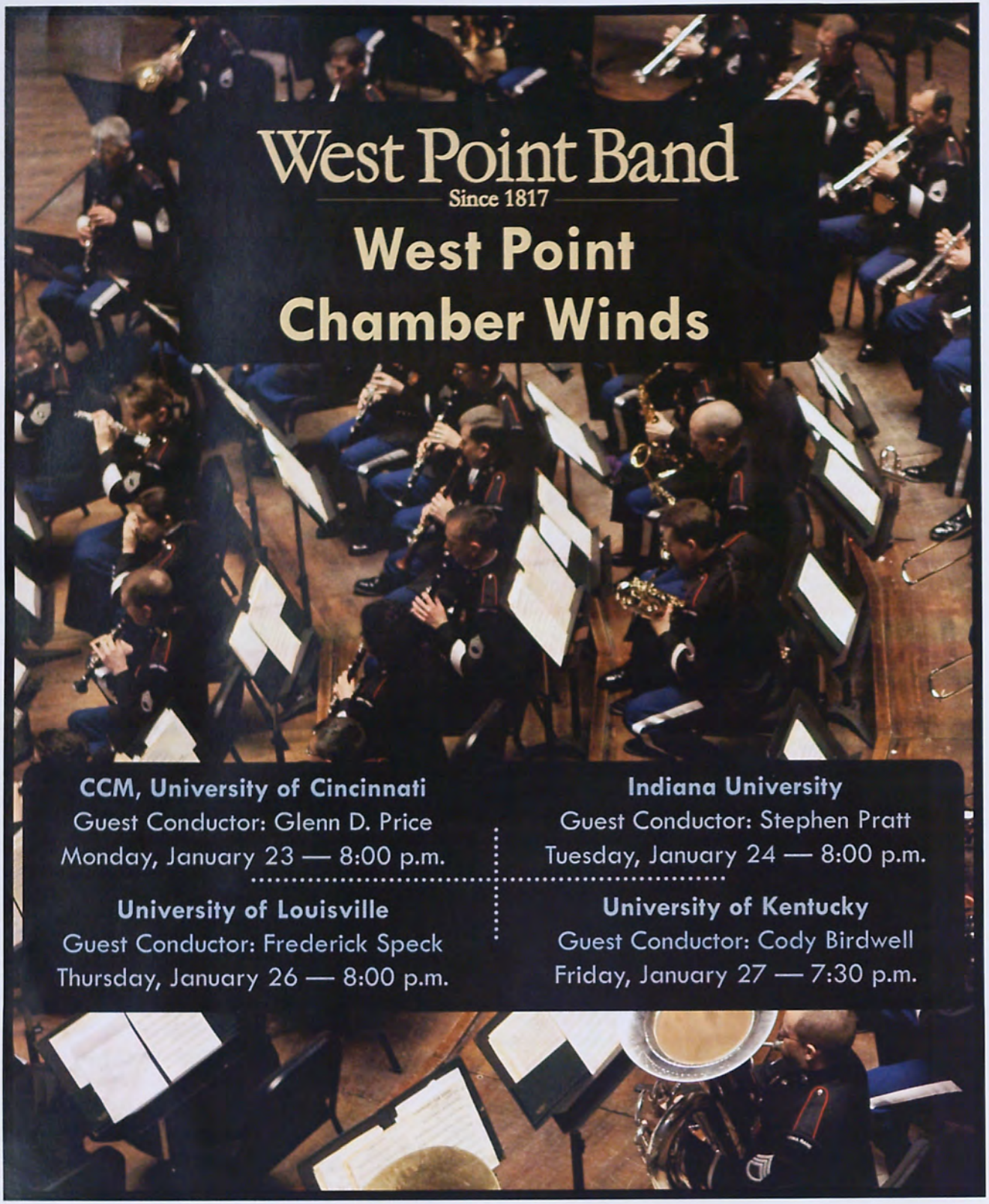
Charles Allen, Eastern HS
Kristofer Anderson, Atherton HS
Malik Cunningham, Doss HS
Tre Dillon, Jeffersontown HS
Elias Eells, Louisville Youth Choir
Ian Elmore, Floyd Central HS
Tomer Eres, Lafayette HS
Jacob Graybeal, Ballard HS
Alex Haydon, St. Xavier HS
Ben Kabzinski, Ryle HS
JP Kinghan, Pleasure Ridge Park HS
Joe McMullen, Lexington Catholic HS
Jason Owens, Ryle HS
Damon Pulliam, Western Hills HS
Jaren Ritter, Louisville Youth Choir
William Ryan III, St. Xavier HS
Raru Steadmon, Louisville Male HS
Nick Sudduth, Western Hills HS
Daniel Varghese, St. Xavier HS
Dylan Vish, St. Xavier HS
Kyle Warden, North Bullitt HS
Blake Wilson, Lexington Catholic HS
Reagan Woodbury, South Oldham HS

Bass

Hermilo Acuna, South Oldham HS
Vernon Baker, Henry County HS
Geoffrey Bohn, St. Xavier HS
Tony Burtraw, Ryle HS
Jorge Castorena, Atherton HS
Raphael Chou, Atherton HS
Taylor Dant, Louisville Youth Choir
David Dunaway, St. Xavier HS
Stephen Fisher, South Oldham HS
Christopher Herde, St. Xavier HS
Tanner Hoertz, Lafayette HS
Jarrod Hood, Lexington Catholic HS
Billy Jenkins, Ballard HS
Stephen Jones, Harlan Independent School
Daniel Kozar, Ryle HS
Otis Leverette III, Central HS
Grant Mathews, Western Hills HS
John Mathre, Spencer County HS
Johnathan Maultsby, Spencer County HS
Houston Mills, Floyd Central HS
Anthony Newton, St. Xavier HS
Taylor Ragg, Harlan Independent School
Jared Sizemore, Harlan Independent School
Matthew Sunderland, Christian Academy-Lou
Hunt VanderToll, Christian Academy-Lou
Garrett Velez, Pleasure Ridge Park HS
Darell Watson, Jeffersontown HS
Garrett Weeks, Oldham County HS
Leland Wilbert, Floyd Central HS
Joseph Yearby, Jeffersontown HS

Upcoming Choral Events at the University of Louisville

February 4, 2012: All-State Choral Rehearsal for high school students
February 8-11, 2012: KMEA In-Service Conference (UofL Orchestra performs)
February 27, 2012: 9th Annual Comstock Chamber Choir Competition
February 27, 2012: University Chorus, Chorale, Cardinal Singer Concert
March 2, 2012: Cardinal Singers perform at ACDA Conv., Winston-Salem, NC
March 22, 2012: University Chorus, Chorale concert-graduate recital - Josh Hein
March 22-23, 2012: District XII Middle School/High School Festival Assessment, Ballard High School
March 30, April 1, 2012: UofL Opera-Mozart: *Cosi fan tutte*
April 11, 2012: University Chorus, Chorale concert-graduate recitals - Na-Rae Lee and Carlisle Schoner
April 21, 2012: District XII Middle School/High School Solo/Ensemble Contest
April 22, 2012: Wind Symphony, Chorale, Cardinal Singers concert-Kentucky Ambassadors of Music Day
May 9-10, 2012: State High School Choral Festival


West Point Band
Since 1817
West Point
Chamber Winds
CCM, University of Cincinnati
Guest Conductor: Glenn D. Price
Monday, January 23 — 8:00 p.m.
Indiana University
Guest Conductor: Stephen Pratt
Tuesday, January 24 — 8:00 p.m.
University of Louisville
Guest Conductor: Frederick Speck
Thursday, January 26 — 8:00 p.m.
University of Kentucky
Guest Conductor: Cody Birdwell
Friday, January 27 — 7:30 p.m.

West Point Band

Since 1817

Lieutenant Colonel Jim Keene, Commander
Captain Dae Kim, Deputy Commander
Chief Warrant Officer David Downer, Associate Bandmaster
Command Sergeant Major Cal Christensen

West Point Chamber Winds

Serenade in Eb, op. 7 ..... Richard Strauss

Guest Conductor

Sept Petite Pieces ..... Francis Chagrin

Promenade
Étude
Rêverie
En bateau
Nostalgie
Petite valse
Parade des soldats de bois

Capt. Dae Kim, conducting

Sonatina No. 1 in F, "From an Invalid's Workshop" ..... Richard Strauss

Allegro moderato
Romanze und Menuetto: Andante – tempo di menuetto
Finale: Molto allegro

Sgt. 1st Class Chris Rettie, conducting

Performer Biographies

Cpt. Dae Kim is currently Deputy Commander and Associate Conductor of the West Point Band at the United States Military Academy. Dae is a graduate of Temple University, from which he holds Bachelor and Master of Arts in Music degrees, having studied conducting with Luis Biava, Arthur Chodoroff, and Timothy Oliver. Also an accomplished clarinetist, his solo and festival appearances include the Academy of Music, Aspen Music Festival, and the National Orchestral Institute. His principal clarinet teachers were Samuel Caviezel and Ronald Reuben.

Sgt. 1st Class Chris Rettie joined the West Point Band in 2001. A native of Hopkinsville, KY, Chris was a Board of Regents Fellow at Louisiana State University, earning a Doctor of Musical Arts in saxophone performance with a minor in wind conducting. Additionally, he holds a Master of Music from LSU and a Bachelor of Music from Murray State University, both in saxophone performance. His primary teachers and mentors include Griffin Campbell, Frank Wickes, Scott Erickson, and Dennis Johnson. Chris is also the instructor of woodwinds and director of the woodwind ensemble at Marist College.

Sgt. Maj. James Mullins serves as the enlisted leader of the West Point Concert Band. He holds degrees from Virginia Commonwealth University and the Peabody Conservatory. Prior to joining the West Point Band, James served with the Army Ground Forces Band in Georgia.

1st Sgt. Wesley Nikitiuk, a native of Zielona Gora, Poland, is the First Sergeant of the Maneuver Center of Excellence Band in Fort Benning, Georgia. He has performed with the Zielona Gora Philharmonic, Wroclaw Philharmonic Orchestra, Leopoldinum Chamber Orchestra, Maine Chamber Orchestra, and the Colorado Springs Symphony Orchestra.

Master Sgt. Chris Eberle joined the Army in 1987 while finishing his Bachelor of Music from the New England Conservatory. He is a regular performer with several orchestras throughout the Hudson Valley area and serves as principal bassoonist with the West Point Band.

Master Sgt. Shawn Herndon has been a clarinet soloist and clinician throughout the United States and Japan. He holds a Master of Music from the University of Cincinnati-College Conservatory of Music and a Bachelor of Music from Southern Methodist University, both in clarinet performance. He currently serves as clarinet section leader of the West Point Band.

Master Sgt. Troy Messner joined the West Point Band in 1999 after tours with Marine Bands in Hawaii and Quantico, VA. Between tours, he received a horn performance degree from the University of South Florida performing with the Sarasota Orchestra, Florida Orchestra, Imperial Symphony and at Walt Disney World. Troy has also performed with the Moody Blues, Rosemary Clooney, Dave Brubeck Band, and Ray Charles.

Master Sgt. Glenn West joined the West Point Band in 2004. Prior to joining the band, Glenn served as a bassoonist with several Army Bands throughout the United States. He holds bassoon performance degrees from the University of Minnesota.

Sgt. 1st Class Jeffrey Geller began studies in clarinet with his father, Herb Geller, a former member of the West Point Band. He has been a member of the West Point Band since 1991 and attended the Juilliard School of Music. Jeff has also served with the Army Ground Forces Band in Georgia.

Sgt. 1st Class Sam Kaestner joined the West Point Band in 2002. He has been a featured performer at universities and conventions throughout the country. Sam holds clarinet performance degrees from Northwestern University as well as the Peabody Conservatory.

Sgt. 1st Class Jennifer Tibbs received her high school diploma from the North Carolina School of the Arts and a Bachelor of Music from the Cincinnati Conservatory of Music. Jennie joined the West Point Band in 1993 and currently serves as principal clarinet in the band.

Staff Sgt. Nicholas Caluori joined the West Point Band in 2006. He holds horn performance degrees from Florida State University and Southern Methodist University. Nicholas has earned fellowships with the National Symphony Orchestra, the National Repertory Orchestra, and the National Orchestra Institute.

Staff Sgt. Nicole Caluori joined the West Point Band in 2009. She has performed with the New World Symphony and Dallas Symphony Orchestra. She holds a Bachelor of Music in horn performance from Southern Methodist University.

Staff Sgt. Kristen Mather de Andrade has been a member of the West Point Band since 2007. She serves as the band's e-flat clarinetist and as clarinetist in the Chamber Jazz Ensemble, Quintette 7. Kristen's primary teachers include Larry Combs and Robert Fitzer.

Staff Sgt. Anna Pennington joined the West Point Band in 2011 after serving as the Assistant Professor of Oboe at the University of Southern Mississippi. She holds a Doctor of Music from Florida State University. Anna also holds degrees from the Manhattan School of Music and the University of Texas.

Staff Sgt. Diana Powers joined the West Point Band in 2006. Prior to joining the band, she served as principal flute of the United States Army Field Band. Diana holds flute performance degrees from The Ohio State University and the Longy School of Music.

Staff Sgt. Matthew Smith joined the West Point Band in 2010 and holds a Bachelor of Music in music performance from Arizona State University. Matt continued his graduate studies at the Cincinnati College-Conservatory of Music and the University of Louisville. He has performed with the Cincinnati, Phoenix, Richmond (VA), and Virginia Symphonies, as well as with the Louisville Orchestra.

Staff Sgt. Megan Szymanski joined the West Point Band in 2011. She has served as a Kenan Fellow at the Lincoln Center Institute. She holds flute performance degrees from the University of Central Florida and the University of North Carolina School of the Arts.

West Point Band

Since 1817

West Point Conducting Workshop

April 23-25, 2012

Conduct the West Point Band!

Participants will conduct the West Point Band (the oldest Army Band) with musical, interpretive and rehearsal technique suggestions by renowned conductor and professor Michael Haithcock. The workshop will conclude with the participants and Mr. Haithcock conducting the Concert Band in a Gala Performance on April 25, 2012 at 7:30 p.m.

Clinician: Michael Haithcock
Director of Bands, University of Michigan

Application Deadline
February 3, 2012

This workshop is free and open to conducting participants and auditors. Conducting slots are limited. Attendees will pay their travel, food and lodging expenses.

For more info contact:
Sgt. 1st Class Chris Rettie:
845.938.2445 | christopher.rettie@usma.edu

westpointband.com | 845.938.2617

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UNIVERSITY OF LOUISVILLE

School of Music

presents

West Point Chamber Winds

Serenade in E^{b}, op. 7 — Richard Strauss

Frederick Speck, conducting

Sept Petite Pieces — Francis Chagrin

1. *Promenade*
2. *Étude*
3. *Rêverie*
4. *En bateau*
5. *Nostalgie*
6. *Petite valse*
7. *Parade des soldats de bois*

Capt. Dae Kim, conducting

Sonatina No. 1 in F, "From an Invalid's Workshop" — Richard Strauss

1. Allegro moderato
2. Romanze und Menuetto: Andante – tempo di menuetto
3. Finale: Molto allegro

Sgt. 1st Class Chris Rettie, conducting

SSGs Diana Powers & Megan Szymanski, *flutes*
SGM James Mullins & SSG Anna Pennington, *oboes*
MSG Shawn Herndon, SFCs Jenny Tibbs, Jeff Geller & Sam Kaestner, SSG Kristen Mather, *clarinets*
MSGs Chris Eberle, Glenn West & Wes Nikitiuk, *bassoons*
MSG Troy Messner, SSGs Nicole Caluori, Nicholas Caluori & Matt Smith, *horns*

Thursday, January 26, 2012
8:00 p.m.
Margaret Comstock Hall

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Honor Concert Band

Mark Lynn, *director*

Honor Symphonic Band

Amy I. Acklin, *director*

Honor Wind Ensemble

Frederick Speck, *director*

University of Louisville Wind Symphony

Frederick Speck, *director*

Saturday Evening
January 28, 2012
7:00 p.m.
Margaret Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones, electronic watches and pagers.
Thank you.

PROGRAM

Honor Concert Band
Mark Lynn, *director*

ABRACADABRA (2004) — Frank Ticheli (b. 1958)

Snakes! (1989) — Thomas C. Duffy (b. 1955)

Enter the Olympians (1996) — Steve Rouse (b. 1953)

Honor Symphonic Band
Amy I. Acklin, *director*

The Orange Bowl — Henry Fillmore (1881-1956)

Simple Gifts (2004) — Frank Ticheli (b. 1958)

III. Here Take this Lovely Flower

American Riversongs (1991) — Pierre LaPlante (b. 1951)

Honor Wind Ensemble

Frederick Speck, *director*

Go! (1916) — Henry Fillmore (1881-1956)

Irish Tune from County Derry (1918) — Percy Aldridge Grainger (1882-1951)

Rikudim (1986) — Jan van der Roost (b. 1956)

1. Andante moderato; poco meno mosso
2. Allegretto con eleganza; Allegro con moto; poco meno mosso
3. Andante con dolcezza; poco dolore
4. Con moto e follemento; poco meno mosso; con fuoco e forza

University of Louisville Wind Symphony

Frederick Speck, *director*

Nitro (2006) — Frank Ticheli (b. 1958)

Marche sur la Bastille for "Le 14 Julliet" (1936) — Arthur Honegger (1910-49)

Sunrise at Angel's Gate (2001) — Philip Sparke (b. 1951)

March for the Sultan Abdul Medjid (1851) — Gioacchino Rossini (1792-1868)

Honor Concert Band

Mark Lynn, *director*

Flutes
Rebecca Baiocchi
Alexis Tackett
Audree Ruggles
Savannah Moore
Jennifer Seelhorst

Oboe
Paul Tromba

Clarinets
Michael Ellison
Christina Netter
Hannah Nall
Nathan Herl, Jr.
Meagan Henry
Elizabeth Gauck
Megan Parsons
Catherine Koeppel

Bassoons
Jalynn Saltsman
Anna June

Alto Saxophones
Matthew Lyons
Caleb Fulkerson
Jordan Pullen

Tenor Saxophones
Philip Sohn
Tre Taylor

Baritone Saxophones
Kenan Shelton
Megan McGuire

French Horns
Mason Gatch
Josh Goodman
Jenny Pope
Matt Williams

Trumpets
Kayla Hammond
Travis Cifranik
Anna Adkins
Tyler Robinson
Jasmine Thomas
Cody Legrand

Trombones
Scott Brown
Derreck Baxter
Mike Bruce
Brandon Conard

Bass Trombone
Nick Riley

Euphoniums
Christian Duncan
Alex Laun
Kierra Rump

Tubas
Angelo Stekardis
Robert Hicks
Ori Youngblood

Percussion
Tyler Lutz
Lottie Eicher
Austin Edwards
Savannah Drake

Honor Symphonic Band

Amy I. Acklin, *director*

Flutes
Aubrey Manwaring
Becca Skolnick
Madison McTyeire
Andrea Kane
Rebecca Mathes

Oboes
Marquese Tunstell

Clarinets
Rachel Troop
Sierra Ausbrook
Noelle Greenwell
Justice Frank
Dillon Gregg
Amelia Alcorn
Elizabeth Bennett
Paige Ruddle

Bass Clarinet
Kayla Shamell

Bassoons
Sarah Saylor
Jake Elkins

Alto Saxophones
Kevin Doll
Daniel Finch

Tenor Saxophone
Cody Bush

Bari Saxophone
Nicole Blandin

Horns
Patrick Weeks
Matt Held
Brenna Burton
Alena Balakos

Trumpets
Kurtis Dowling
Jesse Isham
Trevor Stantliff
George Burnette, III
Tanner Hutchins
Noah Peak
Matthew Larson

Trombones
Elaine Scharroo
Derek Chilton
Charles Burnette

Bass Trombones
Laura Hawboldt
Cheyenne Nation

Euphoniums
Derek Phillips
Garrett Weeks

Tubas
Matheus Da Silva
Cyr Wilson
Nicholas Orms

Percussion
Brock Leonhart
Zach Arnett
Adam Quebbeman
Theresa Poviboon

Honor Wind Ensemble

Frederick Speck, *director*

Flutes
Rochelle Hansen
Eileen Ramirez +picc
Emily Dautenhahn
Madolyn Bennett
Katie Tharpe

Oboes
Molly Terrill
Simon Holden

Clarinets
Kaitlin Parrish
Ben Finch
Abby Harris
Desiree Anderson
Gabrielle Tinebra
Christian Apel
Nate Cortas

Bass Clarinet
Jasmine Mack

Bassoons
Cody Putman
Jonathan Barrett
Teresa Larsen

Alto Saxophones
Mark Noblin
Allen Schultz

Tenor Saxophone
Zach Schlaug

Baritone Saxophone
Brittany Stewart

Horns
Hannah Doyle
Josh Menefee
Christian Lowe
Nathan Baker

Trumpets
Callie Whorf
Bryan Hoggatt
Shelby Napier
Cash Collins
Adam DeGott
Chris Hughes

Trombones
Patrick Bolender
Noah Strunk
Sam Hornbuckle
Dallin Larsen

Bass Trombone
Ryon Bean

Euphoniums
Jared Anderson
Trekele Smith
Rickey Elmore

Tuba
Blake Stahl
Christian Nguyen
Zach Dixon

Percussion
Ben Blackketter
Chelsea Cornell
Kourtney Howard
Michael Miller

Double Bass
Jonathan Daniels

University Wind Symphony

Frederick Speck, *director*

Piccolo

Sam Williams	Alvaton
Sarah Carney	Louisville
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Flutes

Sam Williams	Alvaton
Sarah Carney	Louisville
Michelle Schapmire	Vine Grove
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Oboes & English Horn

Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN
Teil Buck	Louisville

Clarinets

Samantha Holman	Louisville
Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood
Danny Sogar	Florence
Michael Burkhead	Louisville
Katie Teremi	Ft. Mitchell
Emily Danielson	Paducah
Alex Enyart	Alexandria

Bass Clarinets

Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood

Bassoons

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	Daytona Beach, FL

Saxophones

Ryan Olexa	Lombard, IL
Damien Hicks	Crittenden
David Cecil	Richmond
Josh Warren	Louisville

Horns

Matthew Williams	Union
Mason Gatch	Milford, OH
Elizabeth Metzger	Henderson
Ben Taylor	Shelbyville
Jake Campbell	Greer, SC
Emma Keller	Sheldon, VT

Trumpets

Don Woods	Decatur, AL
Clinton Linkmeyer	Laconia, IN
Jon Wysong	Soddy-Daisy, TN
Todd Mullins	Louisville
Seth Burkhardt	Ft. Mitchell

Trombones

Ian Gregory	Centerfield
Brandon Etienne	Owensboro
Irene Andhika	Stafford, VA

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Chris Dye	LaGrange
James Clark	Smithfield

Tubas

Craig Potter	Raleigh, NC
Brandon Neal	Louisville

Percussion

Tony Johnson	Louisville
Michael Cowan	Russellville
Mandi Roberts	Clarksville, IN
Jim Weixler	Louisville
Dylan Combs	Floyds Knobs, IN

Double Bass

Sam Zaccone	Canton, MI

Harp

Roseanna Shafer	Nashville, TN

Piano

Hiroshi Fukuoka	Pocatello, ID

2/14 Don – Pls treat as we would any other recorded SoM performance.

Dickson,Mark F.

From: Karen Dickson,Mark F.
Sent: Friday, February 10, 2012 2:56 PM
To: Little,Karen; Hodge,Rachel D.
Cc: Dean,Donald E.
Subject: DONATION RECEIVED AT THE CIRCULATION DESK - YORK / BIRAN

DONATION RECEIVED AT THE CIRCULATION DESK
Karen/Rachel,

The following (in your mailbox) :

TNT Production recording of a Paul York and Dror Biran performance on 1/29/12 was delivered by Debbie K in the Dean's Office. The two men financed the recording themselves and wanted the disc in the Library Collection

Mark Dickson
Circulation Supervisor
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UNIVERSITY OF
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Music eX Series

eXplore. eXpress. eXemplify. eXperience.

featuring the music of Johannes Brahms

Saturday Afternoon
October 15, 2011
3:00 p.m.

Sunday Afternoon
November 6, 2011
3:00 p.m.

Sunday Afternoon
January 29, 2012
3:00 p.m.

Sunday Afternoon
February 12, 2012
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Complete Cello Sonatas
Sunday, January 29, 2012
Paul York, *cello* Dror Biran, *piano*

PROGRAM

Cello Sonata No. 1 in E Minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

INTERMISSION

Cello Sonata No. 2 in F Major, Op. 99 — Johannes Brahms
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

PROGRAM NOTES

"With this I rinse my mouth every morning." Brahms made this comment about J.S. Bach's monumental collection of preludes and fugues, the Well-Tempered Clavier, and he kept a copy of the score on his piano so that he could play from it daily.

Brahms composed his two cello sonatas at an interval of more than twenty years, 1862-65 and 1886. The period between the two pieces saw many changes in Brahms's life and compositional style. At the time Brahms began writing the first sonata, he had just moved to Vienna from Germany. Vienna was the center of European music-making, and Brahms was curious to find his place there. Naturally, he wanted his first efforts in this important city to make strong impressions on musical colleagues, audiences, and potential patrons.

The first sonata is ambitious: its bold musical arc reaches from the declamatory power of the first movement to the artful fugue-inspired finale. By 1886, when he wrote his second sonata for cello and piano, Brahms was a known quantity, respected not only in Vienna but across all of Europe. He had just completed the last of his four symphonies, and his reputation was well-established. The second sonata presents an assured maturity that permits its dramatic nature to emerge. Both pieces reflect a composer who is deeply committed to music of great integrity.

Brahms's cello sonatas fit in the tradition of the previous masters. Haydn loved the cello and wrote concertos for it; Beethoven loved the cello and composed sonatas. In the generation before Brahms, both Schumann and Chopin had created works for cello and piano. Brahms adds to the repertoire for this duo, finding ways to balance the disparate voices of the piano and cello.

Brahms's distinctive voice is already clear by the time of his first cello sonata. This sonata is the first of his instrumental duos; he had already composed a piano trio, two piano quartets, his piano quintet, and two string sextets. While it might seem that it would be simpler to compose for fewer instruments, it is actually quite a challenge to present one's musical ideas with such economy—similar to the idea that a bicycle requires more skill to ride than a three-wheeled vehicle. Brahms solves the potential problem—that the piano's extensive range could cover the sound of the cello—in several ways. The cello is often given the melody, with the piano playing a discreet accompaniment. Brahms avoids using the two instruments in the same register at the same time. He also permits the instruments to play individually on occasion. The two instruments are partners in the purest, most democratic, style of chamber music.

Conservative in terms of key, the sonata stays close to the overall E Minor. The somewhat serious nature of the first movement, Allegro non troppo (Fast, but not too much) is well answered by the middle movement. The Allegretto quasi Menuetto (Moderately fast, like a Minuet) adheres to minuet and trio model, with a lighthearted minuet followed by a trio which presents longer lines; the treble register of the piano in the minuet enhances the genial effect. Brahms exercises both imagination and technical prowess when he combines fugue with sonata form in the finale, Allegro. (In a fugue, each "voice" of the texture—often in the ranges of soprano, alto, tenor and bass—enters individually, imitating the tune stated by the first voice. This kind of contrapuntal writing requires a special technique, and the style is not usually employed in chamber music pieces.) Brahms demonstrates seriousness and skill by producing a learned scholarly fugue in the manner of J.S. Bach, instead of a lighter form such as a rondo or theme with variations.

Brahms dedicated his first cello sonata to his cello-playing friend Josef Gänsbacher. Gänsbacher was multi-talented, being also a singer, musicologist and lawyer in Vienna. He was in his early

30s when Brahms composed this piece. It has been reported that "when his Viennese friend Josef Gänsbacher complained during their performance of Brahms's first cello sonata that he could not hear himself play the cello part over Brahms's forceful piano, Brahms laconically responded, 'Lucky you.'"

Brahms composed the second sonata for cello and piano while spending the summer at a resort town in Switzerland. During the same summer, he also produced the second violin sonata, op. 100. This second cello sonata presents a wide range of expressive timbres and textures that increase the dramatic scope. For example, the opening of the second movement, Adagio affettuoso (Very slow, with tender warmth), is especially striking with the cello playing a pizzicato (plucked) bassline while the piano has a chorale texture in the middle register. Furthermore, the tonal design of this sonata goes further afield than does the first sonata. The second sonata is more compact than the first, concentrating four movements into a timespan that is barely longer than the three movements of the first sonata.

The two instruments are carefully intertwined in the first movement, Allegro vivace (Fast and lively), introducing a soaring melody in the cello supported by an agitated undercurrent. The remarkable texture of pizzicato cello with piano chorale in the slow movement is further developed during the movement and reappears to great effect at the climax. The Allegro passionato (Fast, passionate) is quite agitated rhythmically as well as tonally. The first melody resembles the theme of the last movement of Brahms's third symphony in its relentless drive, and a calm section breaks the momentum briefly. The finale, Allegro molto (Very fast), begins as the cello presents a sweet theme along with the piano's unassuming accompaniment. The two instruments switch roles in the second phrase, and a process of change is underway. Rhythms become more complex, harmonies turn unexpectedly, and the texture and dynamics combine in an explosive chemical reaction. The ending is both powerful and tender as it recalls the pizzicato of the second movement.

TIMELINE OF PIECES

Born in Hamburg, Germany – 1833

Living in Düsseldorf to be near Schumanns, during Robert's illness – 1854

Ballades, Op. 10 – 1854 *(Concert 2)*

Piano Quartet No. 1, G Minor, Op. 25 – 1861 *(Concert 4)*

Move to Vienna – 1862

Piano Quintet, F Minor, Op. 34 – 1861-1864 *(Concert 4)*

Cello Sonata #1, E Minor, Op. 38 – 1862-65 *(Concert 3)*

Composed Symphonies 1 and 2 – 1876-77

First trip to Italy, grew his beard – 1878

Violin Sonata No. 1, G Major, Op. 78 – 1879 *(Concert 1)*

Offered Meiningen Court Orchestra to try out new pieces – 1881

Cello Sonata No. 2, F Major, Op. 99 – 1886 *(Concert 3)*

Violin Sonata No. 2, A Major, Op. 100 – 1886 *(Concert 1)*

Violin Sonata No. 3, D Minor, Op. 108 – 1886-88 *(Concert 1)*

Vowed to stop composing – 1890

Fantasy Pieces, Op. 116 – by 1892 *(Concert 2)*

Piano Pieces, Op. 118 – 1892 *(Concert 2)*

Composes last piece, Op. 122, Chorale Preludes for organ – 1896

Dies of liver cancer in Vienna – 3 April 1897

A pre-concert lecture will be given at 2:15 p.m. by Douglas Shadle, prior to each event.

Douglas Shadle is a lecturer in music history at the University of Louisville. He has a Ph.D. and an M.A. in musicology from the University of North Carolina at Chapel Hill and a B.M. in viola performance from the University of Houston. Shadle is a specialist in nineteenth- and twentieth-century concert music from the United States and Europe. His publications include articles in the journal *American Music*, the second edition of the *New Grove Dictionary of American Music*, and an essay about Olivier Messiaen in a collection entitled *Messiaen the Theologian*. A lover of orchestral music, he is currently completing a book on symphonies written in the United States during the nineteenth century.

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa.

Max Rabinovitsj attended the Royal Brussels Conservatory of Music (Belgium) and is a graduate of The Curtis Institute of Music. He has been the concertmaster of the Ottawa (Ontario) Philharmonic, the New Orleans Symphony, the Cincinnati Symphony, the Saint Louis Symphony, the Nice (France) Orchestra, and the Gulbenkian (Portugal) Orchestra. He was also Associate Conductor of the Nice and Gulbenkian Orchestras. In chamber music, he participated in the Marlboro Music Festival for six years, founded the Saint Louis String Quartet, which was in residence at Washington University. In Europe, he founded the Trio da Vinci, which toured extensively on that continent. He was Director of Festivals in Entrecasteaux, France, Sintra and Evora, Portugal, and Tangiers, Morocco.

Max made his debut as a solo recitalist in New York City at Alice Tully Hall, in Lincoln Center, and performed the Bach *Double Concerto* in Carnegie Hall with Isaac Stern. As a conductor, he became well known for his interpretations of the classical repertoire and his work with youth orchestras. He conducted great artists such as Mstislav Rostropovich, Jaime Laredo, Gil Shaham, Viktoria Mullova, Maria Joao Pires, Walter Ponce, David Gueringas, Roger Pascal, Pierre Amoyal and many others. As soloist, Max has performed under James Levine, Leon Fleisher, Max Rudolf, Thomas Mayer, Walter Susskind, Vladimir Goldschman, Jerzy Semkov, Lukas Foss, Claudio Scimone, Eleazar De Carvalho, Michel Tabachnik and Philippe Bender.

Max has been Professor at Washington University, the University of Texas and the University of Evora (Portugal). He has also taught at the Nice Conservatory (France). He is a member of the Monticello String Quartet and Visiting Professor at James Madison University (Virginia). He is currently residing in Charlottesville, Virginia with his wife, Mary. He met his wife, a harpist, when they were both students at The Curtis Institute of Music.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with

such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Dominic DeStefano has been featured in performances as a recitalist and chamber musician throughout North America, Europe, Asia, and Australia. After completing doctoral studies with his long-term mentors, Masao Kawasaki and Catharine Carroll, he joined the viola faculty of the University of Cincinnati College-Conservatory of Music (CCM) and became a teaching fellow at the Aspen Music Festival and School. DeStefano currently teaches viola at University of Louisville School of Music, CCM, and the Great Wall International Music Academy in Beijing, as well as in the Starling Preparatory String Project in Cincinnati and the internet teaching project ViolinMasterclass Live. As an orchestral musician he has been a member of the Lucerne Festival Academy Orchestra in Switzerland and Aspen Chamber Symphony in Colorado.

Recent performances include recitals at the National Underground Railroad Freedom Center and the University of Queensland, Australia. A proponent of new music, he performs many new works, including his own, and has been featured on the Fresh Ink series in Aspen and the Sonic Explorations and Fringe Festival series in Cincinnati. Particularly interested in electroacoustic performance, he has worked with Pierre Boulez, IRCAM Paris, and Ensemble Intercontemporain. Current research interests focus on spectral music and the pedagogy of microtonal intonation. Also interested in arts advocacy, DeStefano served as General Manager of the 2010 International Viola Congress and is currently Managing Director of Starling Project Foundation.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding

member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Fredrick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto, and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

UofL School of Music
502-852-6907
louisville.edu/music
facebook.com/uoflmusic

Complete Cello Sonatas
Sunday, January 29, 2012
Paul York, *cello* Dror Biran, *piano*

PROGRAM

Cello Sonata No. 1 in E Minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

INTERMISSION

Cello Sonata No. 2 in F Major, Op. 99 — Johannes Brahms
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

UNIVERSITY OF
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presents

University Jazz Combos

Sonny Stitt Combo
Directed by Tyrone Wheeler

Paul Desmond Combo
Directed by Ansyn Banks

International Combo
Directed by Chris Fitzgerald

Monday Evening
January 30, 2012
7:30 p.m.
Bird Recital Hall

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We hope you enjoy the concert this evening.

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The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Maiden Voyage — Herbie Hancock

This I dig of You — Hank Mobley

Sonny Stitt Combo

Melanie Burrier, *flute*
John Driver & Dylan Jones, *alto saxes*
Craig Lambert, *piano* Tim Blunk, *guitar*
Kate Tyree, *bass* Matthew McClinton, *vibes*
Israel Cuenca & Gabe Jones, *drums*
Tyrone Wheeler, *director*

Some Day My Prince will Come — Churchill & Morey

The Scenic Route — Matt Wilson

Paul Desmond Combo

Ashley Miller & Graeme Gardiner, *alto saxes*
Joseph Thieman, *trumpet* Kendall Carter, *piano*
Hamilton Pinheiro & Marie Knueven, *bass*
Lorenco Vasconcellos, *drums*
Ansyn Banks, *director*

The Painter — Ari Hoenig

How's Never? — Dave Holland

International Combo

Samir Kambarov, *alto sax* Javier Perez, *guitar*
Pablo Souza, *bass* Will Fisher, *drums*
Chris Fitzgerald, *director*

UNIVERSITY OF
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presents

Chamber Winds

LOUISVILLE

CONCERT BAND

Frederick Speck, *director*

KMEA Conference Preview Concert

Thursday Evening
February 2, 2012
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Chamber Winds Louisville
and
Louisville Concert Band
Frederick Speck, *director*

March for the Sultan Abdul Medjid (1851) — Gioacchino Rossini (1792 - 1868)

Celebration Overture, Op. 61 (1954) — Paul Creston (1906-1985)

Marche sur la Bastille for "Le 14 Julliet" (1936) — Arthur Honegger (1910-1949)

"Allegro Tempestuoso" from Symphony No. 5 (1950) — Peter Mennin (1923-1983)

Through the Air (1899) — August Damm (1849-1942)

Amy Ensel, Tiffany Peters, and Kaelah Williams, *piccolo soloists*

Nobles of the Mystic Shrine (1923) — John Philip Sousa (1854-1932)

Chamber Winds Louisville Concert Band

Frederick Speck, *director*

alphabetical order

Piccolos
Amy Ensel
Tiffany Peters
Kaelah Williams

Flutes
Amy Ensel
Mimi deGuzman
Tiffany Peters
Penelope Quesada
Kaelah Williams

Oboes
Katherine Alberts
Andy Buchholz
Wendy Davidson

Clarinets
TJ Allgeier
Megan Ball
Amanda Buchholz
David Bybee
Carolyn Fassio
Michelle Gilfert
Jessica Lynn
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Amber Richeson
Brad Rogers
Adam Thomas

Bass Clarinets
Courtney Drown
Jennifer Korfhage

Bassoons
Kevin Cox
Erica Jones
Jon Rohner

Saxophones
Eric Allen
Amy Knight
Matt Reidinger
Joshua Toppass
Daniel Reams

Horns
Scott Cooksey
Colin Dorman
Christian Hansen
Jody Hurt
Lindsay Pummell

Trumpets
Curtis Essig
Reese Land
Roger Levering
Mark Lynn
Zack Schell
Kristi Schmidt
Michael Teglasi
Joel Watson

Trombones
Rusty Crimm
Derek Peters
Cory Zilisch

Bass Trombone
Anastasi Fafalios

Euphonium
Matt Byrum
David Centers

Tubas
Chris Bettler
Raymond Green
Chris Schmidt

Percussion
Jenny Branson
Jason Gregory
Rick Mattingly
Jeremy McMonigle

Bass
Alice Markiewicz

PROGRAM NOTES

March for the Sultan Abdul Medjid

Cultivating a European taste, the Sultan Abdul Medjid brought Giuseppe Donizetti to Turkey to become director of the Imperial Military Music School. Dedicated to his work there, Giuseppe remained in Turkey from 1832 until the time of his death in 1856. In addition to developing the performance level of the musicians, Giuseppe commissioned both his brother, Gaetano Donizetti, and Gioacchino Rossini to compose commemorative marches for the Sultan Abdul Medjid Khan. Given Rossini's clear affinity for winds as heard in his operatic scoring, his *March for the Sultan Abdul Medjid* became a perfect medium to reveal his clever facility within the expected framework of the march.

Celebration Overture, Op. 61

Except for having keyboard lessons as a youngster, Paul Creston was otherwise largely a self-taught musician. A blessing in disguise, this background allowed Creston to develop a unique and individual voice, free of any particular "school of composition." His impressive output included works for the theater, film and concert hall.

Celebration Overture was commissioned by Edwin Franko Goldman for the American Bandmasters Association and was premiered by the University of Michigan Band at the annual ABA convention in 1955. Shaped in three sections (fast-slow-fast), sophisticated rhythmic interplay, counterpoint and complex tonal harmonies define the work. Its relaxed middle section is in compound meter, suggesting the melding of the elements of the *siciliano* with the character of a stylized waltz.

Marche sur la Bastille for "Le 14 Julliet"

Romain Roland's conception of the socio-political theater work "Le 14 Julliet" dramatized events associated with the French Revolution and was written to be performed at the 1937 Paris Exposition. It was supported with music for wind band by Milhaud, Auric, Ibert, Koechlin, Roussel, Lazarus and Honegger.

Act III depicts the afternoon of July 14th. Hearing rumors that the King's army will seize the capital, the people take to the streets to storm the Bastille, free political prisoners and confiscate weapons for defense. Honegger provokes a brooding atmosphere and a sense of gathering momentum in his Marche sur la Bastille. In the original production, the work also included a *choeur à bouche fermée* (choir with mouths closed).

"Allegro Tempestuoso" from Symphony No. 5

Those who are familiar with Mennin's well-known work for concert band, *Canzona* (1951), will discover its musical family tree while listening to the finale from his Symphony No. 5, which was written one year earlier. Influenced by both Renaissance polyphony and the music of Paul Hindemith, Mennin's adroit contrapuntal skill is a welcome feature of this American symphonist's music. His Symphony No. 5

was commissioned and premiered by the Dallas Symphony with Walter Hendl. Not surprisingly, it also received one of its early performances and recording sessions by the Louisville Orchestra under the baton of Robert Whitney. The muscular counterpoint that prevails in the work creates both compelling visceral energy and intellectually stimulating musical content. The work was commissioned by Edwin Franko Goldman through The League of Composers.

Through the Air

August Damm was a flutist who performed with the Boston Symphony prior to the turn of the twentieth century. He came to the United States from Germany in the early 1870's. During this period, bands performed many outdoor concerts and specialty numbers of this type, which were very in vogue. According to Keith Brion, conductor of the New Sousa Band, Through the Air "was perhaps the most popular of the hundreds of turn-of-the-century piccolo solos called 'birdie solos.' The new Boehm system of piccolo fingerings allowed amazing acrobatics by the soloist." It follows a theme and polka form so prevalent in the music of this type.

Nobles of the Mystic Shrine

In 1922, John Philip Sousa was inducted into the Ancient Arabic Order of Nobles of the Mystic Shrine. Shortly thereafter, he was also named honorary director of the Almas Temple Shrine Band in Washington, D.C. *Nobles of the Mystic Shrine* memorialized the occasion and brought from his pen a march of unique color and intrigue. The percussion parts, complete with the inclusion of tambourine, suggests the "Turkish" element associated with the Shriners. At the Shiners' National Convention in 1923, Sousa conducted the premiere of the march. A gigantic troupe of Shriners, numbering about 6,200, formed the band that performed in Griffith Stadium in Washington, D.C. that day.

University of Louisville Concert Bands

University of Louisville Wind Ensemble

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002, 2006 and 2009 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference and the 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. Most recently, chamber players from the Wind Ensemble have been invited to perform at the 2012 College Band Directors National Association Southern Division Conference.

University of Louisville Symphonic Band

The Symphonic Band, directed by Dr. Amy Acklin, is comprised of top level musicians from the University and the School of Music. The Symphonic Band performs literature composed for large wind, brass, and percussion ensembles. Giving several concerts each year, the Symphonic Band provides students with a diverse repertoire that is performed with great attention to musical and artistic qualities. Members are selected by audition.

University of Louisville Concert Band

The Concert Band, directed by Dr. Amy Acklin and Dr. Mark Lynn, is comprised of music majors and non-music majors seeking a fine musical experience. No formal audition is required of non-music majors.

Chamber Winds Louisville and Louisville Concert Band

Now in their sixth season, the musicians of Chamber Winds Louisville continue to enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts often include chamber music, solos, and typically a few "full cast" works to close the concert. Educators (both in music and other fields), professional musicians, and high level performers whose business careers are in non-music fields, make up the membership. They are drawn together because of their appreciation for the fellowship of ensemble performance, and the joy of sharing it with appreciative audiences.

Upcoming Band Area Events

Saturday, February 11, 2012 - 9:40 a.m.
Louisville Concert Band
KMEA Inservice Conference
Cascade Ballroom - Kentucky International Convention Center

Sunday, February 19, 2012 - 7:30 p.m.
Chamber Players and Wind Symphony
Comstock Concert Hall

Monday, February 20, 2012 - 8:00 p.m.
Concert and Symphonic Bands
Comstock Concert Hall

Wednesday, February 22, 2012 - 8:00 p.m.
Chamber Players
University of Tennessee Knoxville

Thursday, February 23, 2012 - 8:00 p.m.
Chamber Players
CBDNA Southern Division Conference - Kennesaw State University

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Thursday, February 2, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Concerto No. 3 in G Major, K. 216
I. Allegro with cadenza

Wolfgang Amadeus Mozart
(1756-1791)

Marina Konishi Comfort, *violin*
(student of Brittany MacWilliams)
Adrienne Fontenot, *piano*

No
Recording

BWR

UNIVERSITY OF
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Lionel Loueke Trio

Lionel Loueke, ***guitar & vocals***

Ferenc Nemeth, ***bass***

Massimo Biolcati, ***drums***

Sponsored by the Visiting Jazz Artist Endowed Chair

Friday Evening
February 3, 2012
8:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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Lionel Loueke's story begins in Benin, a small country in West Africa, where he was born to parents that he describes as "intellectual," adding that "music was part of everyday life, but not in the family." Fortunately an older brother played guitar and was part of a band that played Afro-Pop music in the style of Fela Kuti and King Sunny Ade. "I remember when I was 11 or 12 I was going to see my brother perform. I would be listening from 10pm to 3am in the morning, just looking at him playing, listening to the music."

Finally when Loueke was 17 years old, his brother let him pick up his guitar, and he quickly realized that he had a great facility for the instrument. Besides the Afro-Pop music that he heard his brother performing, Loueke also began to be enamored with the traditional African music of Benin, as well as Nigeria, Congo, Zaire, Mali and Senegal. However, it was an encounter with Jazz music that would set Loueke on a different course. A friend of his brother's came to visit from Paris, bringing with him a CD of guitarist George Benson. "I listened to that and it was unreal for me. I had to transcribe every single line trying to play like him. Then I tried to check out what happened before him, Wes Montgomery, Joe Pass."

Loueke finally decided to pursue music more seriously and left Benin to attend the National Institute of Art in the Ivory Coast. Short of money, Loueke stumbled fortuitously into his first professional gig. He explains: "I was a student, and I couldn't pay my rent so they kicked me out, and I needed to get a gig so bad. So there was a club, and I tried so many times to get a gig there. So one night I just went to the club because I was desperate. I didn't have anything. I needed money to survive. The band took a break, during the break I went on stage, I picked up the guy's guitar and I start playing. They came to me and tried to grab back the instrument. And the manager said 'No, let him play.' So after I played the manager said 'Man, you want a gig?!' [laughs] That was my first gig, and I carried that gig for two years!"

In 1994, Loueke left Africa and moved to Paris to pursue Jazz studies, enrolling at the American School of Modern Music, a small conservatory run by several alumni of the Berklee College of Music in Boston. After

graduation, Loueke was awarded a scholarship to attend Berklee, and so he left Paris and moved to the United States. It was at Berklee that he first met Massimo Biolcati and Ferenc Nemeth, the musicians who would become his core band. Through jam sessions, the trio developed an immediate rapport, in part fueled by internationalism. Biolcati is of Italian decent, but grew up in Sweden, while Nemeth was born and raised in Hungary. Both had extensively studied African music and were drawn to Loueke who was just beginning to fuse a Jazz technique with his African roots.

After graduating from Berklee, Loueke was accepted to the Thelonious Monk Institute of Jazz in Los Angeles along with Biolcati and Nemeth. The Monk Institute is a selective program that allows students to study and perform with some of the finest Jazz musicians in the world, including three legends that would nurture Loueke's burgeoning talent and become his greatest mentors: Herbie Hancock, Wayne Shorter and Terence Blanchard. "I flipped," says Hancock, recalling the moment he first heard Loueke's audition tape. "I'd never heard any guitar player play anything close to what I was hearing from him. There was no territory that was forbidden, and he was fearless!"

Before even graduating from the Monk Institute, Loueke began touring in Blanchard's sextet, a highly-creative band that recorded two albums for Blue Note (*Bounce* and *Flow*) and allowed Loueke to begin expressing his own voice as a soloist and composer. Since leaving Blanchard's band he has been hired by Hancock and become a prominent member of the pianist's current quartet, touring extensively and recording on Hancock's Grammy-winning album, *River: The Joni Letters* (Verve). Loueke has also recorded two albums under his name for independent labels, *In A Trance* (Space Time) and *Virgin Forest* (ObliqSound), as well as the collective Gilfema (ObliqSound) with Biolcati and Nemeth.

In a review of Loueke's solo performance at the 2007 Bonnaroo Music and Arts Festival's Somethin' Else Jazz Club, Jon Pareles of *The New York Times* described his singular sound:

> "Mr. Loueke is a gentle virtuoso. As a singer, he has a husky, sincere baritone and a melting falsetto that he uses to scat-sing along with his guitar solos. He's also a fullfledged jazz guitarist, and he uses both electronics—guitar synthesizer, looping devices—and African roots. In one piece, unassisted by any technology beyond microphone and amplifier, he sang, made percussive tongue clicks and played syncopated guitar chords and leads. He multiplied himself, one way or another, in nearly every song."

UNIVERSITY OF
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SCHOOL OF MUSIC

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University of Louisville
Symphony Orchestra

KMEA Preview Concert

Kimcherie Lloyd, *Director*

Saturday Evening
February 4, 2012
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Leonore Overture No. 3, Op. 72b (1805) — Ludwig van Beethoven (1770-1827)

PAUSE

Symphony No. 4 in F Minor, Op. 36 (1878) — Piotr Ilyich Tchaikovsky (1840-1893)

I. Andante sostenuto - Moderato con anima
II. Andantino in modo di canzona
III. Scherzo; Pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

KMEA Performance - Friday, February 10 at 11:15 a.m.
Cascade Ballroom - Kentucky International Convention Center

The **University Symphony Orchestra** is the premiere orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations,* Franck's *Symphony in D Minor,* Beethoven's *Eroica Symphony,* and Shostakovich's *Symphony No. 5.* In addition to its own performance schedule, the USO regularly joins the University of Louisville Dance Academy in performance of "Clara's Dream" from Tchaikovsky's *The Nutcracker Suite* and the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado, The Tender Land, A Beggar's Opera,* and *Le Nozze di Figaro.*

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Bryen Warfield, *Orchestra Manager & Librarian*
Jecorey Arthur, *Assistant Orchestra Manager*
Aaron May, *Assistant Librarian*

First Violin
Julianne King †
Rebecca Neely
Michael Lambert
Marina Konishi Comfort
Ana Sarbu
Daniel Parker
Jalisha Boyd
Mary Grace Reed
Jacob Head

Second Violin
Steve Kinnamon*
Courtney Morrison
Brittney Washam
Catherine Tyree
Hannah Chalk
Alexander Moore
Chloe Meinshausen

Viola
Geoff Britton*
Tim Eshing
Elena Dias
Sydney Fogle
Prangchat Fakto
Morganne McCool
Amber Crist
James Hardin

Cello
Felix Borges*
Ryan Snapp
Jared Latta
Nicholas Volpert
Nicholas Weiner
Lindsey Becker
Chelsea Getty
Anne Parsons

Bass
Matthew Boothe*
Eli Raines
Aaron May
Jordan Wright
Andrew Witten
Catherine Craig
Sydney Simpson
Marie Knueven
Ben Heckel
Aaron Shockley

Flute
Sam Williams*
Sarah Carney
Michelle Schapmire

Piccolo
Kaila Washington

Oboe
Caitlin Doulenc*
Lexi Langella
Teil Buck

Clarinet
Samantha Holman*
Alex Ravitz
Robert Acosta
Dylan Lloyd

Bassoon
Jackie Royce*
Lauren Roerhig
Paul Tromba

Horn
Nancy Waring*
Matt Williams
Elizabeth Metzger
Ben Taylor
Emma Keller
Tyler Taylor

Trumpet
Don Woods*
Brad Curtin
Micah Holt

Trombone
Ian Gregory *
Phil Steinmetz

Bass Trombone
Joseph Murell

Tuba
Craig Potter *

Percussion
Tony Johnson II
Michael Cowan
Mandi Roberts
Jimmy Weixler

Piano
Ethan McCullum

Harp
Lydia Falconnier
Roseanna Shafer

† *concert mistress*
* *principal*

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74th Season
Three Hundred Forty-Eighth Concert
of the Society

Emerson String Quartet

Eugene Drucker, *violin*
Philip Setzer, *violin*
Lawrence Dutton, *viola*
David Finckel, *cello*

University of Louisville
February 5, 2012
3:00 P.M.
Comstock Concert Hall

2011-2012 Contributors to Date

We will be pleased to add the names of additional contributors in subsequent programs.

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John Grantz
Briana Kinkead

Program

Adagio and Fugue in C Minor, K. 546 (1788) — Wolfgang Amadeus Mozart (1756-1791)

(Eugene Drucker, first violin)

String Quartet No. 5 in B-flat Major, Op. 92 (1952)* — Dmitri Shostakovich (1906-1975)

Allegro non troppo
Andante
Moderato

(Philip Setzer, first violin)

Intermission

String Quartet in B-flat Major, Op. 130 (1825) — Ludwig van Beethoven (1770-1827)

Adagio ma non troppo; Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo

Grosse Fuge, Op. 133 (1825) as finale

(Eugene Drucker, first violin)

**-first performance for the Society*

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www.emersonquartet.com

UNIVERSITY OF
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Thursday, February 9, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Acht Stucke for Solo Flute — Paul Hindemith (1895-1963)

1. Gemachlich
2. Scherzando
3. Sehr langsam
4. Gemachlich
5. Sehr lebhaft
6. Lied
7. Recitative
8. Finale/Presto

Sarah Carney, *flute*
(student of Kathleen Karr)

Improvisation II — Ryo Nodu (b. 1948)

Cambron Little, *saxophone*
(student of Adam McCord)

UNIVERSITY OF
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Music eX Series

eXplore. eXpress. eXemplify. eXperience.

featuring the music of Johannes Brahms

Saturday Afternoon
October 15, 2011
3:00 p.m.

Sunday Afternoon
November 6, 2011
3:00 p.m.

Sunday Afternoon
January 29, 2012
3:00 p.m.

Sunday Afternoon
February 12, 2012
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Chamber Music for Piano and Strings
Sunday, February 12, 2012
J. Patrick Rafferty & Brittany MacWilliams, *violins*
Dominic DeStefano, *viola* Paul York, *cello* Dror Biran, *piano*

PROGRAM

Piano Quartet No. 1 in G Minor, Op. 25 — Johannes Brahms (1833-1897)
- Allegro
- Intermezzo—Trio: Allegro, ma non troppo
- Andante con moto
- Rondo alla Zingarese: Presto

INTERMISSION

Piano Quintet in F Minor, Op. 34 — Johannes Brahms
- Allegro non troppo
- Andante, un poco Adagio
- Scherzo: Allegro
- Finale: Poco sostenuto—Allegro non troppo

PROGRAM NOTES

"His music and Schumann's have in common above all purity and inner nobility. There is no seeking after applause in Brahms's music, no narcissistic affectation. Everything is sincere and truthful." —The great critic Eduard Hanslick wrote this in 1862, after hearing Brahms's two piano quartets.

The Piano Quartet No. 1 in G Minor, Op. 25, and the Piano Quintet in F Minor, Op. 34, were composed in a momentous period, between 1861 and 1864. This period marked the end of Brahms's living in his hometown of Hamburg, Germany and his relocation to Vienna, Austria. These chamber music pieces precede his symphonies and can be seen as essays toward writing for full orchestra. Like many of his other works, these went through multiple stages before settling into their final versions. They are expansive in design, employing string instruments that cover the low-to-high registers, and, by including the piano, offer the potential for rich and varied textures.

Brahms wrote two quartets for piano and strings in 1861-62, No. 1 in G Minor and No. 2, Op. 26, in A Major. He felt himself to be very much a north German and wanted to live near his parents in Hamburg. Professionally, he desired a position with one of the musical institutions of Hamburg—in particular, he hoped to be the next music director of the city's orchestra. Most of his time was spent composing (his pieces were steadily being published and performed across Europe), and he also conducted a women's choir during this period. He lived with his parents for awhile before taking rooms that offered more independence and privacy. It was in this location that he composed these two quartets and some of his variations for piano. The pair of quartets is described as "unabashedly innovative. Both are massive in scale, lasting nearly three-quarters of an hour in performance." His dear friend, Clara Schumann, played piano in the premiere of the G Minor quartet during the fall of 1861.

This was a poignant period of his life; the young composer, still under 30, was trying to find a place he could call home, hoping it would be Hamburg but being open to other possibilities. Brahms traveled a bit during the early part of 1862 and visited Vienna for the first time in the fall of 1862. After an extended stay, he decided to move to Vienna permanently. Back north in Hamburg, the position of music director of the orchestra was given to someone else, and Brahms knew it was time for a change.

Brahms dedicated this quartet to Baron Reinhard von Dalwigk, an official who worked for the unification of Germany. The quartet has a masterful pace. The first three movements are appealing in their warmth and breadth. The Intermezzo is imbued with an insistent yearning, and its Trio is fugue-like. The Andante con moto (Moderately with motion) follows in chorale style. Yet it is in the last movement, the Rondo alla Zingarese (Rondo, in the gypsy style), that the quartet catches fire. Its main theme, to which the Rondo returns several times, is thrilling, and the contrasting episodes alternately declaim and sparkle. Brahms had learned about the exciting capriciousness of gypsy music from Eduard Reményi, a violinist with whom he played duo concerts in 1853. The work has continued to thrill audiences ever since its premiere. In fact, the iconoclastic composer Arnold Schoenberg orchestrated it in 1937, adding even more bling by such strokes as giving the fast runs to the xylophone!

The Piano Quintet, Op. 34, dates from 1864, but this was really its third incarnation. Brahms originally composed it in 1862 as a string quintet using two cellos, following a similar piece by Schubert. Then in 1864 he transformed it into a work for two pianos. Finally, he settled on a version that combined strings with piano, his only piece for this ensemble. The quintet is dedicated to Princess

Anna von Hesse, a young wife and mother who died in 1865 from complications of childbirth.

Brahms set down the musical ideas of the piece around the same time as he was writing the piano quartet, Op. 25, but continued to revise its instrumental realization, even as he was moving to Vienna. Perhaps his acts of domestic and professional resettlement—from Hamburg, to Vienna, spending his summers in the countryside—contributed to his quest to resituate this composition for different ensembles.

Clara Schumann wrote Brahms in July 1864 about the second version for two pianos: "The work is splendid...but it cannot be called a sonata. Rather it is a work so full of ideas that it could have—must have—an orchestra for its interpretation!" Another friend, Hermann Levi, wrote Brahms in November 1864 when the piano quintet appeared, "The quintet is beautiful beyond words. ...You have turned a monotonous work for two pianos into a thing of great beauty... a masterpiece of chamber music."

Although cast in sonata form, the first movement, Allegro non troppo (Fast, but not too much), offers an abundance of themes—and this is one of the first clues that the quintet has a broad reach. Its drama begins when a theme is stated in unison in three octaves, and its coda unfolds peacefully over a tonic pedal. The Andante, un poco Adagio (Moderate, a bit slow) proceeds with an elegant grace. The piano presents and develops a stately melody with afterbeat support from the strings. Even the middle section, with its increased motion, maintains the equanimity; like the first movement, this also ends with a restorative coda. The following Scherzo begins quietly with a theme that darts about furtively before erupting in bold unison. Brahms expands this movement, treating the opening theme as a fugato, and offering a more calm middle section. The Finale: Poco sostenuto (Finale: a little sustained) begins profoundly as Brahms conjures Baroque style counterpoint through the fugal accumulation of voices. After this dramatic introduction, the rondo gets underway. The effects of counterpoint are present throughout the rondo, even into the lengthy closing coda, and this unifies the piece.

One scholar sums up the quintet this way: *"It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure. ...Also important in the F minor Quintet is the technique of thematic transformation, whereby themes retain their basic contour and length but are altered in mood or character."*

All program notes for the series were written by Rebecca Jemian.

Rebecca Jemian is Associate Professor of music theory at Ithaca College in Ithaca, New York. If you ask her who her favorite European composer is, on most days she will reply, "Brahms." Jemian is also happy to write for this series of concerts, because she spent her first two years of college at the University of Louisville School of Music as a bassoon performance major—with scholarship support. She is married to Marc Satterwhite, UofL Professor of Music Composition.

TIMELINE OF PIECES

Born in Hamburg, Germany – 1833

Living in Düsseldorf to be near Schumanns, during Robert's illness – 1854

Ballades, Op. 10 – 1854 *(Concert 2)*

Piano Quartet No. 1, G Minor, Op. 25 – 1861 *(Concert 4)*

Move to Vienna – 1862

Piano Quintet, F Minor, Op. 34 – 1861-1864 *(Concert 4)*

Cello Sonata #1, E Minor, Op. 38 – 1862-65 *(Concert 3)*

Composed Symphonies 1 and 2 – 1876-77

First trip to Italy, grew his beard – 1878

Violin Sonata No. 1, G Major, Op. 78 – 1879 *(Concert 1)*

Offered Meiningen Court Orchestra to try out new pieces – 1881

Cello Sonata No. 2, F Major, Op. 99 – 1886 *(Concert 3)*

Violin Sonata No. 2, A Major, Op. 100 – 1886 *(Concert 1)*

Violin Sonata No. 3, D Minor, Op. 108 – 1886-88 *(Concert 1)*

Vowed to stop composing – 1890

Fantasy Pieces, Op. 116 – by 1892 *(Concert 2)*

Piano Pieces, Op. 118 – 1892 *(Concert 2)*

Composes last piece, Op. 122, Chorale Preludes for organ – 1896

Dies of liver cancer in Vienna – 3 April 1897

A pre-concert lecture will be given at 2:15 p.m. by Douglas Shadle, prior to each event.

Douglas Shadle is a lecturer in music history at the University of Louisville. He has a Ph.D. and an M.A. in musicology from the University of North Carolina at Chapel Hill and a B.M. in viola performance from the University of Houston. Shadle is a specialist in nineteenth- and twentieth-century concert music from the United States and Europe. His publications include articles in the journal *American Music*, the second edition of the *New Grove Dictionary of American Music*, and an essay about Olivier Messiaen in a collection entitled *Messiaen the Theologian*. A lover of orchestral music, he is currently completing a book on symphonies written in the United States during the nineteenth century.

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa.

Max Rabinovitsj attended the Royal Brussels Conservatory of Music (Belgium) and is a graduate of The Curtis Institute of Music. He has been the concertmaster of the Ottawa (Ontario) Philharmonic, the New Orleans Symphony, the Cincinnati Symphony, the Saint Louis Symphony, the Nice (France) Orchestra, and the Gulbenkian (Portugal) Orchestra. He was also Associate Conductor of the Nice and Gulbenkian Orchestras. In chamber music, he participated in the Marlboro Music Festival for six years, founded the Saint Louis String Quartet, which was in residence at Washington University. In Europe, he founded the Trio da Vinci, which toured extensively on that continent. He was Director of Festivals in Entrecasteaux, France, Sintra and Evora, Portugal, and Tangiers, Morocco.

Max made his debut as a solo recitalist in New York City at Alice Tully Hall, in Lincoln Center, and performed the Bach *Double Concerto* in Carnegie Hall with Isaac Stern. As a conductor, he became well known for his interpretations of the classical repertoire and his work with youth orchestras. He conducted great artists such as Mstislav Rostropovich, Jaime Laredo, Gil Shaham, Viktoria Mullova, Maria Joao Pires, Walter Ponce, David Gueringas, Roger Pascal, Pierre Amoyal and many others. As soloist, Max has performed under James Levine, Leon Fleisher, Max Rudolf, Thomas Mayer, Walter Susskind, Vladimir Goldschman, Jerzy Semkov, Lukas Foss, Claudio Scimone, Eleazar De Carvalho, Michel Tabachnik and Philippe Bender.

Max has been Professor at Washington University, the University of Texas and the University of Evora (Portugal). He has also taught at the Nice Conservatory (France). He is a member of the Monticello String Quartet and Visiting Professor at James Madison University (Virginia). He is currently residing in Charlottesville, Virginia with his wife, Mary. He met his wife, a harpist, when they were both students at The Curtis Institute of Music.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with

such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Dominic DeStefano has been featured in performances as a recitalist and chamber musician throughout North America, Europe, Asia, and Australia. After completing doctoral studies with his long-term mentors, Masao Kawasaki and Catharine Carroll, he joined the viola faculty of the University of Cincinnati College-Conservatory of Music (CCM) and became a teaching fellow at the Aspen Music Festival and School. DeStefano currently teaches viola at University of Louisville School of Music, CCM, and the Great Wall International Music Academy in Beijing, as well as in the Starling Preparatory String Project in Cincinnati and the internet teaching project ViolinMasterclass Live. As an orchestral musician he has been a member of the Lucerne Festival Academy Orchestra in Switzerland and Aspen Chamber Symphony in Colorado.

Recent performances include recitals at the National Underground Railroad Freedom Center and the University of Queensland, Australia. A proponent of new music, he performs many new works, including his own, and has been featured on the Fresh Ink series in Aspen and the Sonic Explorations and Fringe Festival series in Cincinnati. Particularly interested in electroacoustic performance, he has worked with Pierre Boulez, IRCAM Paris, and Ensemble Intercontemporain. Current research interests focus on spectral music and the pedagogy of microtonal intonation. Also interested in arts advocacy, DeStefano served as General Manager of the 2010 International Viola Congress and is currently Managing Director of Starling Project Foundation.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding

member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Fredrick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto, and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

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Chamber Music for Piano and Strings
Sunday, February 12, 2012
J. Patrick Rafferty & Brittany MacWilliams, *violins*
Dominic DeStefano, *viola* Paul York, *cello* Dror Biran, *piano*

PROGRAM

Piano Quartet No. 1 in G Minor, Op. 25 — Johannes Brahms (1833-1897)
- Allegro
- Intermezzo—Trio: Allegro, ma non troppo
- Andante con moto
- Rondo alla Zingarese: Presto

INTERMISSION

Piano Quintet in F Minor, Op. 34 — Johannes Brahms
- Allegro non troppo
- Andante, un poco Adagio
- Scherzo: Allegro
- Finale: Poco sostenuto—Allegro non troppo

UNIVERSITY OF
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presents

Dieter Hennings, guitar

Guest Artist Recital

Wednesday Evening
February 15, 2012
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Chaconne — Johann Sebastian Bach (1685-1750)

All in Twilight (1987) — Toru Takemitsu (1930-1996)
- i
- ii
- iii
- iv

Synchronisms No. 10 for guitar & tape (1990) — Mario Davidovsky (b. 1934)

BRIEF PAUSE

Partita (2007) — Juan Trigos (b. 1965)
- i
- ii
- iii
- iv
- v

BIOGRAPHY

Dieter Hennings Yeomans's musical endevaours span from new music on guitar to early music for lute, baroque guitar, and theorbo.

Mr. Hennings has been a soloist with Canada's New Music Concerts Ensemble, Eastman BroadBand Ensemble, Eastman School Symphony Orchestra, the University of Arizona Philharmonia, and the Orquesta Juvenil de Sonora, Mexico. Mr. Hennings has won several prestigious competitions including the 2008 Aaron Brock International Guitar Competition, 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrer, Alicante (Spain) International Competition, the 2001 Portland Guitar Competition, among others.

Mr. Hennings is an active proponent of new music, particularly that of Latin America, having recently worked with composers Mario Davidovsky, Carlos Sanchez-Gutierrez, Juan Trigos and Ricardo Zohn-Muldoon. Mr. Hennings has recently premiered works by composers Jake Bancks, Wes Matthews, John Aylward, Beth Wiemann, Hebert Vazquez, Luca Cori, Juan Trigos and Scott Worthington. He recently performed Synchronisms no. 10 for guitar and tape for Mario Davidovsky in a concert dedicated to the composer's work. Mr. Hennings has received grants from the Howard Hanson Institute for American Music and the Fondo Estatal para la Cultura y las Artes to commission and premiere contemporary works for guitar.

Recent engagements include concerts with pop-singer Natalie Merchant and baroque vioinist Monica Huggett as well as appearances at the Mexican Embassy in Rome, Festival SpazioMusica of Cagliari, Conservatorio de las Rosas in Morelia, Mexico, University of Chicago, Festival Internacional de Chihuahua, New York's Joyce Theater, Julliard's Paul Hall, and New England Conservatory. Mr. Hennings is a resident artist at the East Coast Composers Ensemble and the Eastman Broad Band Ensemble, with whom he maintains an active performing schedule.

Dieter Hennings received a Bachelor's degree from the University of Arizona School of Music in Guitar Performance in 2004. The following year he was awarded a Master's degree in Early Plucked Instruments with world-renowned lutenist Paul O'Dette at the Eastman School of Music. He has recently completed the residency for his Doctoral degree in both Guitar Performance and Early Plucked Instruments at Eastman.

Since August of 2009, Dieter Hennings is a member of the Music Faculty at the University of Kentucky where he teaches Classical Guitar.

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Students of Jennifer Potochnic

Wednesday Evening
February 15, 2012
7:00 p.m.
Bird Recital Hall

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We hope you enjoy the concert this evening.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Trio in D Major for three flutes
Allegro — Johann Joachim Quantz (1697-1773)

Caitlin Dolenc, Alexandria Langella, Connor Karrick

Six Metamorphoses
Pan
Bacchus — Benjamin Britten (1913-1976)

Teil Buck

Incantation and Dance — William Grant Still (1895-1978)

Andy Buchholz
Deanna Shipley-Catlett, *piano*

Sonata in a minor — Georg Philipp Telemann (1681-1767)
Andante amabile
Spirituoso

Caitlin Dolenc
David George

Fantasie Pastorale — Eugene Bozza (1905-1991)

Connor Karrick
John Combs, *piano*

Gabriel's Oboe — Ennio Morricone (b. 1928)

Alexandria Langella
David George, *piano*

Trio in D Major for three flutes — Johann Joachim Quantz (1697-1773)
Rigadong

Teil Buck, Caitlin Dolenc, Connor Karrick

UNIVERSITY OF
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Thursday, February 16, 2012
3:00 p.m.
Comstock Concert Hall

Convocation

Remarks from Dr. Christopher Doane, Dean

8 Pieces for Solo Flute — Paul Hindemith (1895-1963)
- Sehr lebhaft
- Lied, leicht bewegt
- Rezitativ
- Finalej

Chelsea Reidinger, *flute*
(student of Don Gottlieb)

Blossoms — Cambron Little (b. 1990)

David Cecil, Cambron Little,
Kim Kennedy & Josh Warren, *alto saxophones*
(students of Adam McCord)

UNIVERSITY OF
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presents

New Music for Double Bass by University of Louisville Composition Students

Double Bass Studio, students of Sidney King

Composition Seminar, students of Steve Rouse, Marc Satterwhite & Krzysztof Wolek

Thursday Evening
February 16, 2012
8:00 p.m.
Comstock Concert Hall

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Thank you.

PROGRAM

Dance Suite — Yvonne Freckmann
I. Off Kilter
II. Rock Step

Karli Bailey, *double bass*

Stormy Weather — Benjamin Heckel

Benjamin Heckel, *double bass*

Phronesis — Timothy Eshing

Matthew Boothe, *double bass*

Not Enough Partners (Dance Suite) — Chris Kincaid
I. Sit at home or go to the dance? (Prelude)
II. Dance Party! (Allemande)
III. What's the point of a dance to which you cannot dance? (Gigue)
IV. Not Enough Partners (Sarabande)

Eli Raines, *double bass*

Idyll — Derrick Anderson

Samuel Zaccone, *double bass*

Double Bass and Piano — Ermir Bejo

Jordan Wright, *double bass*
Jordan Waller, *piano*

Bass Duo — Michael Montgomery

Or, Two Basses, Four Hands, Eight Strings and Several Notes

Andrew Witten & Eli Raines, *double basses*

Satellites — Kris Peysen

Jordan Wright & Sydney Simpson, *double basses*

Indistinctness — Hong-Da Chin

Aaron May & Catherine Craig, *double basses*

Ancient Dances — Quinn Dizon

Aaron Shockley, Matthew Boothe & Benjamin Heckel, *double basses*

Rushing Purple — Jonathan Carter

Claire DiVizio, *soprano*
Aaron May & Aaron Shockley, *double basses*

Jorobado (Hunchback) — José Julio Díaz Infante

Jordan Wright, Sydney Simpson, Eli Raines & Matthew Boothe, *double basses*

Vexed — Rene Orth

Andrew Witten, Samuel Zaccone, Aaron Shockley & Catherine Craig, *double basses*

Lamento (Chorale Prelude on "Komm, süsser Tod") — Marc Satterwhite

Claire DiVizio, *soprano*
Sydney King, *solo double bass*
José Julio Díaz Infante, *speaking voice*
Double Bass Ensemble
Marc Satterwhite, *conductor*

PROGRAM NOTES

When I teach the Composition Seminar at UofL, one of the things I often do is to teach about one of the instruments which is tricky to write for, and/or somewhat lacking in interesting repertory, and then have the students write short pieces for that instrument. This year I teamed up with my colleague Sydney King and his terrific studio of bass players. Sydney and I both gave some presentations to the seminar about the dos and don'ts of bass writing, and we teamed each composer up with a bass player, or group thereof, to write a piece for. We gave the students feedback on their compositions, and the composers also worked with their performers to correct any problems and get the pieces into performance shape. Since Sydney has such a large and talented studio, we decided to add on a piece of mine from my own student days, which features 11 basses, plus a couple of vocalists. I am very grateful to Sydney King, for his support of this project (and for playing the solo part in my own composition), as well as to his bass students, who have been real troupers. With any luck, we'll add a piece or two to the permanent bass repertory. —*Marc Satterwhite*

Dance Suite - Yvonne Freckmann

Dance Suite for double bass is a collection of dances that I intend to grow during the course of my life. Included in this edition are "Off Kilter," a movement exploring mixed meter, and "Rock Step," which draws on my love of swing dancing. In the spirit of György Ligeti's *Musica Ricercata*, I challenged myself by using only seven pitches in the first, and eight pitches in the second dance.

Stormy Weather - Benjamin Heckel

Stormy Weather is a short piece for solo double bass. The title does not necessarily reflect a specific program, but is more an indication of mood. The piece follows a simple ABA' form, where the A material is representative of the title. The B section savors a pleasant moment, but soon the A material returns with a vengeance, and the piece ends with the suggestion of a thunderclap.

Phronesis - Timothy Eshing

"Phronesis" (from the Greek "φρόνησις") is a term relevant to philosophical discussions concerning knowledge, and is translated as either "practical wisdom" or "prudence", depending on whether the subject matter under disputation is primarily intellectual or rhetorical, respectively. Phronesis is an aspect of maturation, for it is concerned not with knowledge of principles divorced from the real world ("sophia"), but instead with the necessity

of action, regardless of understanding: one can possess knowledge in the abstract, but proper wisdom would be the ability to apply such knowledge—which requires experience. Phronesis so interpreted is the means by which a sufficiently knowledgeable agent sufficiently engages their environment. In what ways is this composition phronetic? The score is comprised of an adapted notation, in which indivisible, differentiated units of relatively precise material are conjoined by a number of aleatoric instructions. The performer is thus presented with the task of evolving from one precisely defined musical space to the next, whilst being provided with only minimal instructions—which are of varying degrees of ambiguity—as to how they might realize the process. Thus, the performer lacks a comprehensive, coherent understanding of the work: no such understanding could exist, for the piece is by design "unfinished". The performer, then, undertakes phronetic activity during performance, determining the means by which s/he will translate the partially defined space of the score into a linear narrative of sound. But is not such activity merely "techne" (skill, craft—but one facet of phronesis, the other being "sophia")? To the audience's ears, yes: one cannot hear the indeterminacies of the notation. Because of this, the audience too undertakes phronetic activity: you, sitting in the audience, hearing the music and reading this commentary, now know that the piece is only partially defined, and that the bassist on stage is involved with compositional procedures in addition to performative ones. So, the four phronetic queries of social science may now be asked in regards to both this particular performance and to the quasi-improvisatory medium of which this piece is but one example: 1) where are we going?, 2) is this development desirable?, 3) who gains and who loses, and by what mechanisms of power?, and 4) what, if anything, should we do about it?

Not Enough Partners (Dance Suite) - Chris Kincaid

Not Enough Partners is a solo double bass dance consisting of 4 movements. The first movement, "Sit at home or go to the dance?", carries with it an improvisatory feel like many preludes. "Dance Party!" has a strong duple meter but unlike many allemandes, it has strong syncopation that pulls away from the ever present beat. Often gigues are fast and virtuosic, but "What's the point of a dance to which you cannot dance?" is little more than grumpy in nature. "Not Enough Partners" portrays the sarabandes characteristic triple meter with an emphasis on the second beat, a consideration required by the dance.

Idyll - Derrick Anderson

Idyll is a piece that deals with stasis and gradual decay. The piece begins with a repetitive phrase, made of a few select notes. Immediately following this phrase is silence. Slowly the silence begins to assert itself more often,

calmly and slowly leading to that inevitable silence at the end of any piece of music. In addition to this dichotomy, there is a gradual sense of slowing down, as the piece contains numerous ritardandos as well as movement from traditionally bowed notes to tremolo and finally to pizzicato, fully realizing that gradual winding downward motion.

Double Bass and Piano - Ermir Bejo
One movement piece composed late 2011, with a duration of ca. 2 minutes.

Bass Duo - Michael Montgomery
Or, Two Basses, Four Hands, Eight Strings and Several Notes
This is a piece written for bassists of UofL. It is very short and was designed to be both interesting and relatively easy for the players. Much of its content is focused on the rhythmic syncopation created by the interplay of the two instruments.

Satellites - Kris Peysen
The two double basses are constantly being attracted to and repelled from one another; at times in tandem, at times at cross purposes, and at times cobbling together aggregate phrases from their separate motives. In many ways they are like magnets which constantly switch polarities. In the end they cannot resist each other.

Indistinctness - Hong-Da Chin
Indistinctness is a piece composed for the collaboration of the doubles bass and composition departments in University of Louisville. Tremelo is one of my most favorite bowing techniques and the title *Indistinctness* is named after the atmospheric tremolo effect that is well produced by double basses.

Ancient Dances - Quinn Dizon
Ancient Dances begins with a brief introduction as a simple rhythmic dance motive is brought from its nascent form into maturity. Each player quietly comments on the motive as the music slowly begins to die away. The dance is reinvigorated with a sudden burst of energy, and the previous motive weaves in and out of the musical foreground. As the music grows into a more open and welcoming sound, the piece reaches its peak. *Ancient Dances* ends quietly and calmly, just as in the beginning.

Rushing Purple - Jonathan Carter
Sometime in mid-September I awoke in the middle of the night after having a strangely vivid dream. This dream had such an effect on me that I decided immediately to jot down what I saw and felt in a manner that was as coherent as my startled mind would allow. These scribbled sentences would evolve into the text for *Rushing*. The music serves to abstractly capture its hue and mood, rather than provide a programmatic retelling of the dream. Two contrasting major seventh chords are used to evoke deep shades of color while an ever-present tone row accentuates the void between reality and dream.

Rushing, Rushing deep into purple
Stream that cuts & crashes clashing
Creases through the endless painted
Painting of a dream, falling
Pushing onward, downward, forward crashing
Into deep-lit lilac trees of sinew knots and silhouettes
Rushing onward, downward, forward into purple

Jorobado (Hunchback) - José Julio Díaz Infante
Since only natural harmonics are used throughout the piece, the title of the work is related to the position the performers have to adopt to play those pitches which only can be reached in the highest part of the instrument.

Vexed - Rene Orth
At the time of writing this quartet, I found myself a bit vexed due to some uncontrollable events that life had handed me. It was nothing serious, but it was enough to keep a grinding reminder of circumstances in my head and enough to keep me annoyed. I suppose I might have taken a bit of my frustration out on this piece, but no instruments should be hurt in the performance of this piece...

Lamento - Marc Satterwhite
As mentioned above, *Lamento* is a product of my own student days and is, in fact, one of the first pieces I composed in graduate school. I had been living in Latin America for six years, playing the bass in symphony orchestras, ending in the Mexico City Philharmonic, when for a variety of reasons I decided to change my musical emphasis. Accordingly, I quit my job and went to Indiana University to study composition. As IU has, to put it mildly, a lot of vocalists and bass players, a combination of voices and basses seemed like an interesting project. This period coincided with a very difficult time in my family, which is reflected in the turbulent, sorrowful

nature of this piece. As it turned out, my mother took her own life only couple of weeks after the first performance of *Lamento*. Much of the motivi material for *Lamento* comes from the chorale tune, "Komm, süsser To (Come Sweet Death)," in its famous harmonization by Bach. Fragments c the tune are interwoven in to the musical fabric in different ways, both in th foreground and background, until, after the climax, the chorale is presente in its entirety as the speaking voice repeats over and over, "Do not let m vanish completely." This, of course, was intended as a musical irony, bu the subsequent fulfillment of that irony in reality was not anticipated an is still extremely difficult to assimilate. Writing *Lamento* was an intensel emotional experience for me, as listening to it still is. I hope that it will mov the listener in a similar manner.

Breve Lamento - Pedro Geoffroy Rivas

¿He de marcharme, entonces?	Must I go then?
¿Sólo un instante viviré sobre el mundo?	Will I live only a moment upon the Earth
¿Como la flor del tiempo,	Will I go like the flower of time,
iré perdiendo pétalo tras pétalo?	Losing petal after petal?
¿Nada quedará entre vosotros?	Will nothing remain among you?
Hasta las piedras finas se rompen.	Even gems are shattered,
El oro se destruye.	Gold is consumed,
Se rasgan las plumas preciosas.	And gorgeous plumes are ripped apa
¿Qué ha de hacer mi corazón entonces?	What then must my heart do?
¿Nada será mi nombre alguna vez?	Will my name mean nothing in time?
¿En vano he venido a la tierra?	Have I come to the Earth in vain?
¡Oh, amigos!	Oh, my friends,
No dejéis que perezca del todo.	Do not let me vanish completely:
Conservad este canto.	Keep this song.

- Translation by Marc Satterwhite

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SCHOOL OF MUSIC

presents

David Taustine, *piano*

Student of Dror Biran

Junior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Friday Evening
February 17, 2012
7:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Fantasiestücke, Op. 12 — Robert Schumann (1810-1856)

1. Des Abends
2. Aufschwung
3. Warum?
4. Grillen
5. In der Nacht
6. Fabel
7. Traumes Wirren
8. Ende vom lied

PAUSE

Fantasy in C Minor, K. 475 — Wolfgang Amadeus Mozart (1756-1791)

Sonata No. 14 in C Minor, K. 457 — Wolfgang Amadeus Mozart

I. Molto allegro
II. Adagio
III. Allegro assai

UNIVERSITY OF
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presents

University of Louisville

Chamber Players

&

Wind Symphony

Frederick Speck, *director*
Amy Acklin, *guest conductor*

Guest Soloists

Paul York, *cello*
James Gibson, *xylophone*

Sunday Evening
February 19, 2012
7:30 p.m.
Margaret Comstock Concert Hall

PROGRAM

University of Louisville Chamber Players

Frederick Speck, *director*

"What, Me Worry?" from *Comix Trips* (2008) — Paul Lansky (b. 1944)

Sarah Carney, *flute*
Caitlin Dolenc, *oboe*
Samantha Holman, *clarinet*
Jackie Royce, *bassoon*
Geoff Britton, *viola*
Sam Zaccone, *bass*
Hiroshi Fukuoka, *piano*
Jim Weixler, *percussion*

Concertino Da Camera (1972) — Vaclav Nelhybel (1919-1996)

Paul York, *cello soloist*

Lauren Cannady, Michelle Schapmire, Kaila Washington & Sam Williams, *flutes*
Teil Buck, *oboe* Caitlin Dolenc, *english horn*
Jackie Royce & Lauren Roerig, *bassoons*
Alex Ravitz, Danny Sogar & Katie Teremi, *clarinets*
Robert Acosta, *bass clarinet* Michael Burkhead, *contrabass clarinet*
Mason Gatch & Matthew Williams, *horns*
Mandi Roberts, Tony Johnson & Michael Cowan, *percussion*
Hiroshi Fukuoka, *piano/celesta*

Smash (2005) — Jennifer Higdon (b. 1962)

Sam Williams, *flute*
Alex Ravitz, *clarinet*
Rebecca Neely, *violin*
Geoff Britton, *viola*
Felix Borges, *cello*
Hiroshi Fukuoka, *piano*

Amy Acklin, *conductor*

Moderato, *Scherzo*, *Menuett* and *Finale*
from Serenade, Op. 102 (1910)

Wilhelm Berger
(1861-1911)

Sarah Carney & Sam Williams, *flutes*
Teil Buck & Caitlin Dolenc, *oboes*
Samantha Holman & Danny Sogar, *clarinets*
Jackie Royce & Lauren Roerig, *bassoons*
Matthew Williams, Elizabeth Metzger, Mason Gatch & Ben Taylor, *horns*

L'Heure du Berger (1947)

Jean Françaix
(1912-1997)

1. *Vieux Beaux* (The Old Dandies)
2. *La belle Otero* (Pin-up Girls)
3. *Les petits nerveux* (Nervous Children)

Sam Williams, *flute*
Lexie Langella, *oboe*
Samantha Holman & Robert Acosta, *clarinets*
Jackie Royce & Lauren Roerig, *bassoons*
Matthew Williams, *horn*
Joseph Murrell, *trombone*
Hiroshi Fukuoka, *piano*

-intermission-

University of Louisville Wind Symphony

Frederick Speck, *director*

Marche sur la Bastille for "Le 14 Julliet" (1936)

Arthur Honegger
(1910-1949)

"Allegro Tempestuoso" from *Symphony No. 5* (1950)

Peter Mennin
(1923-1983)

The Ragtime Robin (1924)

George Hamilton Green
(1893-1970)

James Gibson, *xylophone soloist*
Winner of the UofL Percussion Concerto Competition

Sunrise at Angel's Gate (2001)

Philip Sparke
(b. 1951)

March for the Sultan Abdul Medjid (1851)

Gioacchino Rossini
(1792-1868)

PAUL YORK

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, Paul York has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. In 2006 he was invited to perform recitals throughout Japan. Of his performance in Carnegie Hall, *New York Concert Review* stated "the fiendishly difficult solo part was brilliantly played by cellist Paul York ...one had to be in awe of his playing." Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of South California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press, Ablaze, and CRS labels. His CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

JAMES GIBSON

James Gibson has been playing percussion for ten years. Currently, he is a student of Todd Parker. He attends duPont Manual High School, where he is majoring in percussion at the Youth Performing Arts School. In addition to being featured as a soloist with the University of Louisville Wind Symphony, Mr. Gibson also looks forward to being a performer involved with the Youth Performing Arts School Percussion Ensemble for the world premiere performance of a work by David Maslanka on March 8, 2012.

AMY ACKLIN

Amy Acklin serves as the Assistant Director of Bands and Assistant Professor of Music Education at the University of Louisville where she directs the Symphonic Band and teaches courses in undergraduate and graduate conducting, graduate research, and music education. Previously, Dr. Acklin taught instrumental music in the California public schools for six years, serving as Director of Bands at Rancho Cucamonga High School, Bolsa Grande High School, and Etiwanda Intermediate School. During her tenure, her ensembles consistently received superior ratings at concert and marching band festivals, including the Bands of America Western Regional Championship. She has served as a guest clinician, conductor, and adjudicator for music programs throughout California and the Southeast, and is an active member of KMEA, MENC, and CBDNA. Dr. Acklin is also an honorary member of Kappa Kappa Psi and Tau Beta Sigma. Recent research includes her doctoral dissertation "The Effect of Conducting on Ensemble Performance: A 'Best-Evidence' Synthesis" as well as publications in The Journal of Band Research, GIA's "Teaching Music Through Performance in Band" and the Florida Music Educator's Journal Florida Music Director. She has also presented research at the 2009 CBDNA National Conference in Austin, Texas. Dr. Acklin holds B.M. and M.M. degrees from the University of Louisville and a Ph.D. from Florida State University.

FREDERICK SPECK

Frederick Speck, Director of Bands and Professor of Music, conducts the Wind Symphony and New Music Ensemble, and teaches conducting at the University of Louisville. Under his leadership, the Wind Symphony has been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference and the World Association for Symphonic Bands and Ensembles Conference. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized the through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

PROGRAM NOTES

"What, Me Worry?" from *Comix Trips*

"What, Me Worry?" is the final movement from *Comix Trips* by Paul Lansky. The work was commissioned in 2008 by the Pittsburgh-based ensemble, Relâche. As a whole, it most resembles a twenty-first century revitalization of the *divertimento*, with an instrumentation twist that includes: flute, oboe, clarinet, bassoon, percussion, piano, viola and double bass. Each movement bears a title related to famous vintage comic strips. Among these are *Peanuts, Captain Marvel, Little Orphan Annie* and *Alfred E. Neuman*. "What, Me Worry?" is, of course, a tribute to *Mad Magazine's*, wry-smiling, Neuman. Each issue contained a Neuman quote, seemingly conceived to perplex the reader regarding whether or not to consider Neuman as a pop-culture pundit or village idiot. In the end it's best to defer to Neuman himself on this matter..."It takes one to know one -- and vice versa!"

Concertino Da Camera

Well-known for his symphonic output in music such as *Trittico, Symphonic Movement, Praise to the Lord*, and the many works that have established secure places in the educational repertoire, Nelhybel also demonstrated another dimension of his musical personality in works for chamber ensembles. Most notable among these are his *Concertante* for flute, harp and sixteen winds, *Toccata* for harpsichord, thirteen winds and percussion and the *Concertino Da Camera* for solo cello, fifteen winds and percussion. In the following, the composer shares insight regarding the *Concertino Da Camera*:

> *Concertino Da Camera* is a composition in one movement, conceived as a drama in four acts with prologue and epilogue: Introduction (*Sostenuto*), followed by four main sections, *Allegro, Molto meno mosso, A tempo, Allegro* and then a Coda (*Con bravura*). The title *Concertino* should not be interpreted as meaning a short Concerto but a composition with a concertante involvement of all the instruments in a multidirectional dialogue with the violoncello. The organic order of this composition is achieved by an interlocking coordination of all its elements (pitch, rhythm, meter, tone, color and texture) in total polyphony.
>
> Notwithstanding considerable vertical complexity, even in situations where panchromatic clusters are involved, the ebbing and mounting of tension is always maintained in order to insure a kinetic gravitation of the overall structure. Rhythm and its metric organization is the inner force enfolding the composition from its rhapsodic opening through a variety of dramatic involvements to the unison of all instruments in the final measure.
>
> *Concertino* was first performed in May 1972 at Evanston, Illinois, by members of the Symphonic Wind Ensemble of Northwestern University under the direction of John P. Paynter and with the participation as soloist of Frantisek Smetana for whom the work was composed and to whom it is dedicated.

Smash

Smash bursts with rhythmic intensity, a sense of "whole-ensemble" pulsation, and an accumulation of energy that surges to a release. Alan Coady, in his review of a Hebrides Ensemble performance of the work, commented that the music "felt like a celebration of our obsession with speed." Scored for flute, clarinet, violin, viola, cello and piano, choirs of sounds at first contrast, then merge into a combined rhythmic and figural mosaic.

The League of American Orchestras cites New York native, Jennifer Higdon, as one of America's most often programmed composers. Her accolades are many, and include a Pulitzer Prize for her Violin Concerto, multiple Grammy awards, and over 400 performances of the orchestral work, *blue cathedral*.

Serenade in F major, Op. 102

Wilhelm Berger's *Serenade Op. 102*, was his last work, written in 1910 during the year prior to his death. Though he wrote several orchestral works, his reputation was most well established through compositions for voice, chorus and chamber ensembles. In tonal scope, his language lies between that of Johannes Brahms and Max Reger. The *Serenade* connects with the lineage of the Strauss *Serenade*, requiring the same instrumentation, except for the omission of the contrabassoon. His romantic sentiment is clear in this, as is his exceptional compositional craft and grasp of expressive detail. Trained in piano and composition, Berger was appointed to the faculty of the Klindworth-Scharwenka Conservatory in 1888, and later engaged as the Kapellmeister to the Duke of Saxony-Meiningen, a post previously held by Hans von Bülow.

L'Heure du Berger

Born in Le Mans, France in 1912, Jean Françaix grew up in a musical family, gaining his first training from his father, who was himself a composer and pianist, and his mother, who was a singer. The young Françaix developed into a notable talent, winning first prize in the piano class of Isadore Phillipe, while at the same time developing as an excellent composer. Though his musical résumé even included the study of counterpoint with Nadia Boulanger, he observed that "when I am composing, the finest theories are the last things that come to mind." Nonetheless, the guile of his music and its entertaining surface may lull the casual listener into underrating his superb craftsmanship. Françaix liked to refer to his music as "*la musique sérieuse sans gravité*" (serious music without weight). The three episodes of *L'Heure du Berger* capture (and magnify with a sense of parody) the spirit of the Parisian café experience. The first movement, "*Les vieux beaux*" exudes irony as "the old dandies" reminisce their glory days. The second, "*la Belle Otero*" teases with beauty and occasional tangy tonal twists, and in the end, the highly excitable "*Petits Nerveux*" skitters and chases its way to an ecstatic, espresso-charged collapse. As Lucie Renaud, writer for the Analekta label, has commented, *L'Heure du Berger* is "frivolous to perfection."

Marche sur la Bastille for "Le 14 Julliet"

Romain Roland's conception of the socio-political theater work "Le 14 Julliet" dramatized events associated with the French Revolution and was written to be performed at the 1937 Paris Exposition. It was supported with music for wind band by Milhaud, Auric, Ibert, Koechlin, Roussel, Lazarus and Honegger. Act III depicts the afternoon of July 14th. Hearing rumors that the King's army will seize the capital, the people take to the streets to storm the Bastille, free political prisoners and confiscate weapons for defense. Honegger provokes a brooding atmosphere and a sense of gathering momentum in his Marche sur la Bastille. In the original production, the work also included a *choeur à bouche fermée* (choir with mouths closed).

"Allegro Tempestuoso" from *Symphony No. 5*

Those who are familiar with Mennin's well-known work for concert band, *Canzona* (1951), will discover its musical family tree while listening to the finale from his Symphony No. 5, which was written one year earlier. Influenced by both Renaissance polyphony and the music of Paul Hindemith, Mennin's adroit contrapuntal skill is a welcome feature of this American symphonist's music. His *Symphony No. 5* was commissioned and premiered by the Dallas Symphony with Walter Hendl. Not surprisingly, it also received one of its early performances and recording sessions by the Louisville Orchestra under the baton of Robert Whitney. The muscular counterpoint that prevails in the work creates both compelling visceral energy and intellectually stimulating musical content. The work was commissioned by Edwin Franko Goldman through The League of Composers.

The Ragtime Robin

Published in 1924, George Hamilton Green's, *The Ragtime Robin* was one of six novelty fox-trots under the title "George Hamilton Green's Jazz Classics for the Xylophone". After early piano training, Green began playing xylophone at age 11. He progressed rapidly, and by age 13 he was performing solos with his father's band. By his early 20s he was hailed as "the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad." As virtuosic miniatures, his entertaining xylophone rags have found a recent resurgence in popularity as recital pieces. The concert band arrangement of the accompaniment being featured in this performance was written for the 2010 Kentucky Ambassadors of Music Concert Band European tour.

Sunrise at Angel's Gate

Numerous composers have been inspired by their awe regarding natural wonders. A few of the works that have resulted are Ferde Grofé's *Grand Canyon Suite*, Michael Daugherty's *Niagra Falls*, and Felix Mendelssohn's *Fingal's Cave*. Similarly, Philip Sparke was moved by the rock formations of *Angel's Gate* in Arizona. Sparke's own words reflect his response to the breathtaking vista:

> It's really not possible to describe this amazing natural phenomenon – it's just too big. You can't even photograph it effectively but it undoubtedly leaves a lasting impression on anyone who visits it. Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the Canyon and in this piece, I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths.

The work was commissioned by Colonel Finley Hamilton, conductor of the United States Army Field Band, and premiered by that ensemble in 2001.

March for the Sultan Abdul Medjid

Cultivating a European taste, the Sultan Abdul Medjid brought Giuseppe Donizetti to Turkey to become director of the Imperial Military Music School. Dedicated to his work there, Giuseppe remained in Turkey from 1832 until the time of his death in 1856. In addition to developing the performance level of the musicians, Giuseppe commissioned both his brother, Gaetano Donizetti, and Gioacchino Rossini to compose commemorative marches for the Sultan Abdul Medjid Khan. Given Rossini's clear affinity for winds as heard in his operatic scoring, his *March for the Sultan Abdul Medjid* became a perfect medium to reveal his clever facility within the expected framework of the march.

University Wind Symphony

Frederick Speck, *director*

Piccolo

Sam Williams	Alvaton
Sarah Carney	Louisville
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Flutes

Sam Williams	Alvaton
Sarah Carney	Louisville
Michelle Schapmire	Vine Grove
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Oboes & English Horn

Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN
Teil Buck	Louisville

Clarinets

Samantha Holman	Louisville
Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood
Danny Sogar	Florence
Michael Burkhead	Louisville
Katie Teremi	Ft. Mitchell
Emily Danielson	Paducah
Alex Enyart	Alexandria

Bass Clarinets

Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood

Bassoons

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	Daytona Beach, FL

Saxophones

Ryan Olexa	Lombard, IL
Damien Hicks	Crittenden
David Cecil	Richmond
Josh Warren	Louisville

Horns

Matthew Williams	Union
Mason Gatch	Milford, OH
Elizabeth Metzger	Henderson
Ben Taylor	Shelbyville
Jake Campbell	Greer, SC
Emma Keller	Sheldon, VT

Trumpets

Don Woods	Decatur, AL
Clinton Linkmeyer	Laconia, IN
Jon Wysong	Soddy-Daisy, TN
Todd Mullins	Louisville
Seth Burkhardt	Ft. Mitchell

Trombones

Ian Gregory	Centerfield
Brandon Etienne	Owensboro
Irene Andhika	Stafford, VA

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Chris Dye	LaGrange
James Clark	Smithfield

Tubas

Craig Potter	Raleigh, NC
Brandon Neal	Louisville

Percussion

Tony Johnson II	Louisville
Michael Cowan	Russellville
Mandi Roberts	Clarksville, IN
Jim Weixler	Louisville
Dylan Combs	Floyds Knobs, IN

Double Bass

Sam Zaccone	Canton, MI

Harp

Roseanna Shafer	Nashville, TN

Piano

Hiroshi Fukuoka	Pocatello, ID

The University Bands

Comprised of both music majors and students majoring in other fields, the University Bands include the Wind Symphony/Wind Ensemble, Symphonic Band, Concert Band, University-Community Band and Marching Band. The concert wind groups rehearse and perform throughout the year, with the exception of the Concert Band which is offered during the spring semester only. The Marching Band has made a large number of bowl appearances and continues its long tradition of featured performance at the Kentucky Derby. More information is available by phone (502) 852-5200 or via e-mail at UofLBand@louisville.edu.

The Wind Symphony

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music. In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002, 2006 and 2011 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference, and at the 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that "Cheetah has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly. A concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

Upcoming Band Area Events

Monday, February 20, 2012 - 8:00 p.m.
Concert and Symphonic Bands
Middleton Theater in Strickler Hall

Wednesday, February 22, 2012 - 8:00 p.m.
Chamber Players
University of Tennessee
Knoxville, TN

Thursday, February 23, 2012 - 8:00 p.m.
Chamber Players
CBDNA Southern Division Conference - Kennesaw State University
Kennesaw, GA

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Audrey Walstrom, *mezzo-soprano*

with

Christopher Allen, *piano*

Faculty Recital

Sunday Afternoon
February 19, 2012
3:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

La chanson d'Ève, Op. 95 — Gabriel Fauré (1845-1924)

Paradis
Prima verba
Roses ardentes
Comme Dieu rayonne
L'aube blanche
Eau vivante
Veilles-tu, ma senteur de soleil
Dans un parfum de roses blanches
Crépuscule
Ô mort, poussière d'étoiles

Trois chansons de Bilitis, L. 90 — Claude Debussy (1862-1918)

La flûte de Pan
La chevelure
Le tombeau des Naïades

Selections from Les nuits d'été, Op. 7 — Hector Berlioz (1803-1869)

Villanelle
Le spectre de la rose
L'île inconnue

Texts & Translations

La chanson d'Ève, Op. 95 - Gabriel Fauré

I. Paradis
C'est le premier matin du monde,
Comme une fleur confuse exhalée de la nuit,
Au souffle nouveau qui se lève des ondes,
Un jardin bleu s'épanouit.
Tout s'y confond encore et tout s'y mêle,
Frissons de feuilles, chants d'oiseaux,
Glissements d'ailes,
Sources qui sourdent, voix des airs,
voix des eaux, murmure immense,
Et qui pourtant est du silence.
Ouvrant à la clarté ses doux et vagues yeux,
La jeune et divine Eve
S'est évillée de Dieu,
Et le monde à ses pieds s'étends comme un beau rêve.
Or, Dieu lui dit: "Va, fille humaine,
Et donne à tous les êtres que j'ai créés,
Une parole de tes lèvres,
Un son pour les connaître".
Et Eve s'en alla, docile à son seigneur,
En son bosquet de roses,
Donnant à toutes choses
Une parole, un son de ses lèvres de fleur:
Chose qui fuit, chose qui souffle, chose que vole...
Cependant le jour passe, et vague, comme à l'aube,
Au crépuscule, peu à peu,
L'Eden s'endort et se dérobe
Dans le silence d'un songe bleu.
La voix s'est tue, mais tout l'écoute encore,
Tout demure en l'attente,
Lorsqu'avec le lever de l'étoile du soir,
Eve chante.

II. Prima verba
Comme elle chante dans ma voix
L'âme longtemps murmurante
Des fontaines et des bois!
Air limpide du paradis,
Avec tes grappes de rubis,
Avec tes gerbes du lumière,
Avec tes roses et tes fruits,
Quelle merveille en nous à cette heure!
Des paroles depuis des âges endormies,
En des sons, en des fleurs
Sur mes lèvres enfin prennent vie.
Depuis que mon souffle a dit leur chanson,
Depuis que ma voix les a créés,
Quel silence heureux et profond
Naît de leurs âmes allégées!

III. Roses ardentes
Roses ardentes dans l'immobile nuit,
C'est en vous que je chante
Et que je suis.
En vous, étincelles

I. Paradise
It is the world's first morning.
Like a misty flower exhaled by the night
on the new breath rising from the waters
a blue garden opens out
Everything is still mingled and mixed:
leaves rustling, birds singing,
wings fluttering,
gushing streams, voices of air,
voices of water - an immense murmuring,
yet all composed of silence.
Opening her soft vague eyes to the light,
the divine young Eve
has awoken out of God,
and the world spreads at her feet like a beautiful dream.
And God said to her: "Go, human child,
and give to all the beings I've created
a word from your lips,
a sound to know them by."
And Eve, obedient to her lord,
went out into her thicket of roses,
and gave to all things
a word, a sound from her flowerlike lips -
scurrying things, breathing things, flying things...
Meanwhile the day passes, and hazy as at dawn,
At twilight, little by little,
Eden falls asleep and slips away
into the silence of a blue dream.
The voice has stopped, but everything listens for it,
everything remains expectant,
until at the rising of the moon
Eve sings.

II. First words
How in my voice there sings
the long-murmuring soul
of the streams and woods!
Oh limpid air of paradise,
with your clusters of rubies,
your sheaves of light,
your roses and your fruits,
what a miracle is happening in us at this moment!
Words that for eons were sleeping
are now at last coming to life
in sounds, in flowers on my lips.
Now that my breath has uttered their song,
now that my voice has created them,
what a deep blissful silence
is born from their lightened souls!

III. Ardent roses
Ardent roses in the still night,
in you I am singing,
in you I exist.
Sparks

A la cime des bois,
Que je suis éternelle
Et que je vois.
Ô mer profonde,
C'est en toi que mon sang renaît
Vague blonde, et flot dansant.
Et c'est en toi, force suprême,
Soleil radieux,
Que mon âme elle-même atteint son dieu!

IV. Comme Dieu rayonne
Comme Dieu rayonne aujourd'hui,
Comme il exulte, comme il fleurit
Parmi ces roses et ces fruits!
Comme il murmure en cette fontaine!
Ah! comme il chante en ces oiseaux
Qu'elle est suave son haleine
Dans l'odorant printemps nouveau!
Comme il se baigne dans la lumière
Avec amour, mon jeune dieu!
Toutes les choses de la terre
Sont ses vêtements radieux.

V. L'aube blanche
L'aube blanche dit à mon rêve:
"Éveille-toi, le soleil luit".
Mon âme écoute et je soulève
Un peu mes paupières vers lui.
Un rayon de lumière touche
La pâle fleur de mes yeux bleus;
Une flamme éveille ma bouche,
Un souffle éveille mes cheveux.
Et mon âme, comme une rose
Troublante, lente, tout le jour,
S'éveille à la beauté des choses,
Comme mon âme à leur amour.

VI. Eau vivante
Que tu es simple et claire,
Eau vivante,
Qui, du sein de la terre,
Jaillis en ces bassins et chantes!
Ô fontaine divine et pure,
Les plantes aspirent
Ta liquide clarté
La biche et la colombe en toi se désaltèrent.
Et tu descends par des pentes douces
De fleurs et de mousses,
Vers l'océan originel,
Toi qui passes et vas, sans cesse, et jamais lasse
De la terre à la mer et de la mer au ciel.

VII. Veilles-tu, ma senteur de soleil
Veilles-tu, ma senteur de soleil,
Mon arôme d'abeilles blondes,
Flottes-tu sur le monde,
Mon doux parfum de miel?
La nuit, lorsque mes pas
Dans le silence rôdent,
M'annonces-tu, senteur de mes lilas,

at the tips of the forest,
in you I am eternal,
in you I can see.
Deep ocean, in you
my blood is reborn
as a white-capped wave, as a dancing tide.
And in you, supreme force,
radiant sun,
my very soul reaches its God!

IV. How radiant God is
How radiant God is today,
how he exults, how he blossoms,
in these flowers and fruits!
How he murmurs in this stream!
Ah, how he sings in these birds...
How sweet his breath is
in the fragrant new springtime!
How he bathes in the light
with Eros, my young god!
All things on Earth
are his radiant garments!

V. The white dawn
The white dawn says to my dream:
"Wake up, the sun is shining."
My soul listens and I raise
my eyelids slightly towards it.
A ray of light touches
the pale flower of my blue eyes.
A flame awakens my mouth,
a breeze awakens my hair.
And my soul, like a rose,
trembling slowly all day through,
wakes to the beauty of things,
as my soul wakes to their love.

VI. Living water
How simple and clear you are,
living water,
as out of the earth
you well up in these pools and sing!
Oh pure divine spring,
the plants draw in
your liquid brightness,
in you the hind and the dove slake their thirst.
And you flow down over gentle slopes
of flowers and mosses
towards the primeval ocean;
you pass on unceasing and untiring
from land to sea and from sea to sky.

VII. Are you awake?
Are you awake, sun-smell ofmy body,
my scent of blond bees?
Are you wafting on the world,
my sweet perfume of honey?
At night when my footsteps
roam in the silence,
do you announce my presence,

Et de mes roses chaudes?
Suis-je comme une grappe de fruits
Cachés dans les feuilles,
Et que rien ne décèle,
Mais qu'on odore dans la nuit?
Sait-il à cette heure,
Que j'entr'ouvre ma chevelure,
Et qu'elle respire?
Le sent-il sur la terre?
Sent-il que j'étends les bras
Et que des lys de mes vallées,
Ma voix qu'il n'entend pas
Est embaumée?

VII. Dans un parfum de roses blanches
Dans un parfum de roses blanches,
elle s'assise et songe;
et l'ombre est belle comme s'il s'y mirait un ange...
L'ombre descend, le bosquet dort;
En les feuilles et les branches,
Sur le paradis bleu s'ouvre un paradis d'or;
Une voix qui chantait, tout à l'heure, murmure...
Un murmure s'exhale en haleine et s'éteint.
Dans le silence il tombe des pétales...

IX. Crépuscule
Ce qui a travers le bonheur,
Qui donc soupire, qu'est-ce qui pleure?
Qu'est-ce qui vient palpiter sur mon coeur,
Comme un oiseu blessé?
Est-ce une voix future,
Une voix du passé?
J'écoute, jusqu'à la souffrance,
Ce son dans le silence.
Île d'oubli, ô Paradis!
Quel cri déchire, dans la nuit,
Ta voix qui me berce?
Quel cri traverse
Ta ceinture de fleurs,
Et ton beau voile d'allégresse?

X. Ô mort, poussière d'étoiles
Ô mort, poussière d'étoiles,
Lève-toi sous mes pas!
Viens, ô douce vague qui brilles
Dans les ténèbres;
Emporte-moi dans ton néant
Viens, souffle sombre où je vacille,
Comme une flamme ivre de vent!
C'est en toi que je veux m'étendre,
M'éteindre et me dissoudre,
Mort où mon âme aspire!
Viens, brise-moi comme une fleur d'écume,
Une fleur de soleil à la cime Des eaux,
Et comme d'une amphore d'or
Un vin de flamme et d'arome divin,
Épanche mon âme en ton abîme,
Pour qu'elle embaume
La terre sombre et le souffle des morts.

fragrance of my lilacs and warm roses?
Am I like a bunch of fruit
hidden in the leaves
which nothing makes visible
but which can be smelled at night?
Does he know at this moment
that I'm loosening my hair
and that it breathes;
can he smell it on the ground?
Can he sense that I'm reaching out my arms
and that my voice which he does not hear
is perfumed
with the lilies of my valleys?

VIII. In a perfume of white roses
In a perfume of white roses
Eve sits and dreams;
and the shade is as beautiful as if an angel were reflected in it.
The shadow falls, the thicket sleeps;
on the blue paradise, among the leaves and branches,
a golden paradise opens.
A voice murmurs which just now was singing...
A murmur breathes out and dies away.
In the silence petals fall...

IX. Twilight
Who is it, what is it, this evening
that pierces through happiness with sighs and weeping?
What is this thing quivering on my heart
like a wounded bird?
Is it a voice of the future,
of the past?
I listen, until it hurts,
to this sound in the silence.
Oh Paradise, isle of forgetfulness,
what cry tonight is rending
your voice which lulls me?
What cry is cutting through
your girdle of flowers
and your beautiful veil of joy?

X. Oh Death, dust of stars
Oh Death, dust of stars,
rise up under my footsteps!
Come, gentle wave shining
in the dark,
carry me off into your nothingness!
Come, sombre breeze in which I sway,
come like a flame intoxicated with wind!
In you I want to stretch out,
fade and dissolve,
oh death, my soul's aspiration!
Come, break me like a flower of foam,
a sun-bloom on the crest of the waves!
And like a wine of fire and divine scent
flowing from a golden amphora,
pour out my soul
into your abyss, so that it may perfume
the dark earth and the breath of the dead.

Trois chansons de Bilitis, L. 90 - Claude Debussy

I. La flûte de Pan
Pour le jour des Hyacinthies,
il m'a donné une syrinx faite de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.
Il m'apprend à jouer, assise sur ses genoux;
mais je suis un peu tremblante.
il en joue après moi,
si doucement que je l'entends à peine.
Nous n'avons rien à nous dire,
tant nous sommes près l'un de l'autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches s'unissent sur la flûte.
Il est tard, voici le chant des grenouilles vertes
qui commence avec la nuit.
Ma mère ne croira jamais
que je suis restée si longtemps
à chercher ma ceinture perdue.

II. La chevelure
Il m'a dit: "Cette nuit, j'ai rêvé.
J'avais ta chevelure autour de mon cou.
J'avais tes cheveux comme un collier noir
autour de ma nuque et sur ma poitrine.
"Je les caressais, et c'étaient les miens;
et nous étions liés pour toujours ainsi,
par la même chevelure, la bouche sur la bouche,
ainsi que deux lauriers n'ont souvent qu'une racine.
"Et peu à peu, il m'a semblé,
tant nos membres étaient confondus,
que je devenais toi-même,
ou que tu entrais en moi comme mon songe."
Quand il eut achevé,
il mit doucement ses mains sur mes épaules,
et il me regarda d'un regard si tendre,
que je baissai les yeux avec un frisson.

III. Le tombeau des Naïades
Le long du bois couvert de givre, je marchais;
Mes cheveux devant ma bouche
Se fleurissaient de petits glaçons,
Et mes sandales étaient lourdes
De neige fangeuse et tassée.
Il me dit: "Que cherches-tu?"
Je suis la trace du satyre.
Ses petits pas fourchus alternent
Comme des trous dans un manteau blanc.
Il me dit: "Les satyres sont morts.
"Les satyres et les nymphes aussi.
Depuis trente ans, il n'a pas fait un hiver aussi terrible.
La trace que tu vois est celle d'un bouc.
Mais restons ici, où est leur tombeau."
Et avec le fer de sa houe il cassa la glace
De la source ou jadis riaient les naïades.
Il prenait de grands morceaux froids,
Et les soulevant vers le ciel pâle,
Il regardait au travers.

I. Pan's flute
For the festival of Hyacinthus
he gave me a syrinx, made from well-cut reeds
joined with the white wax
that is sweet to my lips like honey.
He is teaching me to play, as I sit on his knees;
but I tremble a little.
He plays it after me, so softly
that I can scarcely hear it.
We are so close
that we have nothing to say to one another;
but our songs want to converse,
and our mouths are joined
as they take turns on the pipes.
It is late: here comes the chant of the green frogs,
which begins at dusk.
My mother will never believe I spent so long
searching for my lost waistband.

II. The lock of hair
He told me: "Last night I had a dream.
I had your hair around my neck,
I had your hair like a black necklace
around my nape and on my chest.
"I was stroking your hair, and it was my own;
and thus we were joined forever by the same tresses,
with our mouths touching,
just as two laurels often have only one root.
"And gradually I sensed,
since our limbs were so entwined,
that I was becoming you
and you were entering me like my dream."
When he'd finished,
he gently put his hands on my shoulders,
and gazed at me so tenderly
that I lowered my eyes, quivering.

III. The Tomb of the Naiads
I was walking along in the frost-covered woods;
in front of my mouth
my hair blossomed in tiny icicles,
and my sandals were heavy
with muddy caked snow.
He asked: "What are you looking for?"
"I'm following the tracks of the satyr -
his little cloven hoofprints alternate
like holes in a white cloak."
He said: "The satyrs are dead.
"The satyrs are dead, and the nymphs too.
In thirty years there has not been such a terrible winter.
That's the trail of a he-goat.
But let's pause here, where their tomb is."
With his hoe he broke the ice of the spring
where the water-nymphs used to laugh.
There he was, picking up large cold slabs of ice,
lifting them toward the pale sky,
and peering through them.

Selections from Les nuits d'été, Op. 7 - Hector Berlioz

Villanelle
Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux, nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrénant les perles
Que l'on voit, au matin trembler,
Nous irons écouter les merles siffler.
Le printemps est venu, ma belle;
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit ses vers au rebord du nid.
Viens donc sur ce banc de mousse
Me parler de nos beaux amours,
Redis-moi de ta voix si douce: «Toujours !»
Puis, bien loin égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché ;
Puis chez nous tout heureux, tout aises,
En paniers, enlaçant nos doigts,
Revenons rapportant des fraises des bois.

Le Spectre de la Rose
Soulève ta paupière close
Qu'effleure un songe virginal;
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et, parmi la fête étoilée,
Tu me promenas tout le soir.
Ô toi qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
À ton chevet viendra danser.
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis;
Ce léger parfum est mon âme,
Et j'arrive du du paradis.
Mon destin fut digne d'envie,
Et pour avoir un sort si beau,
Plus d'un aurait donné sa vie,
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose
Un poëte avec un baiser
Écrivit: "Ci-gît une rose
Que tous les rois vont jalouser."

L'île inconnue
Dites, la jeune belle, où voulez-vous aller ?
La voile enfle son aile, la brise va souffler!
L'aviron est d'ivoire, le pavillon de moire,
Le gouvernail d'or fin; J'ai pour lest une orange,
Pour voile une aile d'ange, pour mousse un séraphin.
Dites, la jeune belle! Où voulez-vous aller?
La voile enfle son aile, la brise va souffler!
Est-ce dans la Baltique, dans la mer Pacifique?

Villanelle
When the new season comes,
When the cold has disappeared
We two shall go, my beautiful one,
To cull the fair primrose.
The trembling bright pearls that are shining,
Each morning we shall brush aside;
We shall go to hear the gay thrushes singing.
The spring has come, my darling,
Of happy lovers 'tis the month;
And the bird his soft wing englossing,
Sings carols sweet within his nest.
Come with me on this mossy bank,
Where we'll talk of nothing else but love,
And whisper with thy voice so tender: "Always!"
Far, far off let our footsteps wander,
Frightening the hiding hare away,
While the deer at the spring is gazing,
Admiring his reflected horns.
Then back home, with our hearts rejoicing,
And fondly our fingers entwined,
Lets return, let's return bringing fresh wild berries wood-grow

The Specter of the Rose
Open your closed eyelid
Which is gently brushed by a virginal dream!
I am the ghost of the rose
That you wore last night at the ball.
You took me when I was still sprinkled with pearls
Of silvery tears from the watering-can,
And, among the sparkling festivities,
You carried me the entire night.
O you, who caused my death:
Without the power to chase it away,
You will be visited every night by my ghost,
Which will dance at your bedside.
But fear nothing; I demand
Neither Mass nor De Profundis;
This light perfume is my soul,
And I've come from Paradise.
My destiny is worthy of envy;
And to have a fate so fine,
More than one would give his life
For on your breast I have my tomb,
And on the alabaster where I rest,
A poet with a kiss
Wrote: "Here lies a rose,
Of which all kings may be jealous."

The Unknown Isle
Say, young beauty, where do you wish to go?
The sail swells, the breeze will blow.
The oar is made of ivory, the flag is of silk,
The helm is of fine gold; I have for ballast an orange,
For a sail, the wing of an angel, For a deck boy, a seraph.
Say, young beauty, where do you wish to go?
The sail swells, the breeze will blow.
Is it to the Baltic? To the Pacific Ocean?

Dans l'île de Java ?
Ou bien est-c'en Norwége, cueillir la fleur de neige,
Ou la fleur d'Angsoka ?
Dites, la jeune belle, où voulez-vous aller?
La voile ouvre son aile, la brise va souffler!
-- Menez-moi, dit la belle,
À la rive fidèle où l'on aime toujours.
-- Cette rive, ma chère, on ne la connaît guère
Au pays des amours.
Où voulez-vous aller? La brise va souffler!

To the island of Java?
Or is it even to Norway, to gather the flower of the snow,
Or the flower of Angsoka?
Say, young beauty, where do you wish to go?
The sail swells, the breeze will blow.
-- Lead me, says the beauty,
To the faithful shore where one loves always!
-- This shore, my darling,
We hardly know at all in the land of Love.
Where do you wish to go? The breeze will blow.

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UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

AFRICAN AMERICAN MUSIC HERITAGE INSTITUTE

Jerry Tolson, Professor, Institute Director
Christopher Doane, Dean School of Music

MISSION STATEMENT

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

SCHEDULE OF EVENTS:

10:00 AM Student Workshop for Kentuckiana School Students

3:00 PM Open Session for UofL Students

8:00 PM Public Concert featuring guest artists: **CORE Ensemble**

($5.00 Gen Admission, UofL students & children 10 and under admitted free)

Monday, February 20, 2012
Comstock Concert Hall
UofL School of Music

PROGRAM

OF EBONY EMBERS:
Vignettes of the Harlem Renaissance

A Chamber Music Theatre Work
Produced by the **CORE ENSEMBLE**
Written by **AKIN BABATUNDE**
Original Stage Adaptation by **SAUNDRA McCLAIN**
Directed by **MARK LYNCH**

CHRIS WHITE, Actor
A Member of Actor's Equity Association

THE CORE ENSEMBLE
Tahirah Whittington, Cello
Hsiao-Ling Lin, Piano
Michael Parola, Percussion

The piece takes place on an evening in January 1935, following the deaths of Wallace Thurman and Rudolf Fisher. Aaron Douglas has engaged a chamber music ensemble to perform at a Memorial Dinner Party in their honor.

Overture: CORE Ensemble
JEFFREY MUMFORD: *within a window of resonant light*

Scene 1: Aaron Douglas
The Home of Aaron Douglas, 409 Edgecombe, Harlem, USA
THELONIUS MONK: *Epistrophy*
DUKE ELLINGTON: *On A Turquoise Cloud*
MARGARET BONDS: *The Negro Speaks of Rivers for solo cello*

Entr'acte: CORE Ensemble
JEFFREY MUMFORD: *that which remains*

Scene 2: Claude McKay

A tenement apartment in Harlem, an hour later

JEFFREY MUMFORD: *Blythe*
JEFFREY MUMFORD: *the radiance of evening's interior*
JEFFREY MUMFORD: *suspended brightness*
TRADITIONAL: *Jamaican Folk Tunes*

Entr'acte: CORE Ensemble

CHARLES MINGUS: *Diane*

Scene 3: Aaron Douglas

409 Edgecombe, later that same evening

BILLY STRAYHORN: *Daydream*
BUD POWELL: *Dusk in Sandy for solo piano*

Scene 4: Countee Cullen

Outside the Salem Methodist Baptist Church,

DUKE ELLINGTON: *Demitasse*
DUKE ELLINGTON: *Demitasse (vamp)*
JELLY ROLL MORTON: *Black Bottom Stomp*

In the Bucket of Blood Nightclub

DUKE ELLINGTON: *Awful Sad*
DUKE ELLINGTON: *Rockin' in Rhythm (vamp)*
THELONIUS MONK: *Ruby My Dear for solo piano*
CHARLES MINGUS: *Diane*

Scene 5: Langston Hughes

A cemetery in Panteon, Mexico, sunset

ALVIN SINGLETON: *Argoru VII for solo vibraphone*
GEORGE WALKER: *Cello Sonata, Mvt. II*
DUKE ELLINGTON: *Fugue-a-ditty*

Epilogue: Aaron Douglas

409 Edgecombe, at evening's end

CHARLES MINGUS: *Goodbye Porkpie Hat*

Please: No use of cell phones, watch alarms, flash photography, and unauthorized videotaping during the performance. Thank you.

ABOUT THE CORE ENSEMBLE

CHRIS WHITE, ACTOR

Mr. White received his BFA in Musical Theater from Webster Conservatory. In 2009, Chris became a company member with New York Gilbert & Sullivan Players and appeared in their productions of *The Mikado* and *Ruddigore*. Shortly afterward, Chris made his Carnegie Hall debut as a featured ensemble soloist in *The Best of Lerner & Loewe* (New York Pops and Essential Voices USA). Other New York credits include *A Midsummer Night's Dream* (On the Square Productions) and *Midnight Frolic of 2010* (The Ziegfeld Society). Noteable regional theater credits include *A Christmas Carol* (North Carolina Shakespeare Festival), *Love's Labour's Lost* (Milwaukee Shakespeare), *The Music Man* (Fireside Theater), and *Putting It Together* (Booth Playhouse). Chris White is a member of Actor's Equity Association.

TAHIRAH WHITTINGTON, CELLO

Tahirah Whittington, originally from Houston, TX, has performed for audiences in the United States, Chile, France, Italy, Spain, Canada, Bermuda, St. Kitts, and Japan. Solo engagements include a performance with the National Symphony Orchestra in Washington, DC, as a result of winning 1st prize at the 1999 Sphinx Competition. She was a featured soloist at Carnegie Hall for the 2007 Sphinx Gala. An avid chamber musician, Ms. Whittington has toured as a member of Core Ensemble since 2001. Ms. Whittington is a founding member of The Young Eight, a touring string octet based in Seattle, WA, and a resident member of the Ritz Chamber Players based in Jacksonville, FL. She is featured on Cedille Records' recording of Coleridge-Taylor Perkinson's unaccompanied cello work, "Lamentations: a Black Folk Song Suite," for which she received a Grammy nomination. Ms. Whittington has collaborated with jazz saxophonist Ornette Coleman, reggae artist Beres Hammond and performed on recordings with R&B artists Alicia Keys, Angie Stone, Joe, and gospel singer Donnie McClurkin. Ms. Whittington received her Bachelor's Degree from the New England Conservatory of Music as a student of Laurence Lesser and a Master's Degree in Cello Performance from The Juilliard School under the tutelage of Joel Krosnick. She is pursuing her Doctoral Degree at the Bienen School of Music at Northwestern University in Evanston, IL, studying with Hans Jørgen Jensen. Ms. Whittington is currently on the cello faculty at the Meadowmount School of Music.

HSIAO-LING LIN, PIANO

First prize-winner of the 2010 Thaviu-Isaak Endowed Scholarship, pianist Hsiao-Ling Lin enjoys an active performing career as an international soloist and chamber musician. Her career has included performances with various orchestras, and she has been heard live on Chicago's Dame Myra Hess Memorial Concert Series, the PianoForte Salon Series, and Live Performance at Levin Studio (WFMT 98.7FM). A chamber music enthusiast, Ms. Lin's chamber performances have led her to such prestigious venues such as Weill Recital Hall at Carnegie Hall in New York, Boston Symphony Orchestra Hall, Seiji Ozawa Hall at the Tanglewood Center, Concert Hall at Sendai City Cultural Center in Japan, and the Banff Centre for the Arts in Canada. In the summer, she regularly appears at the International Festival-Institute at Round Top and Musicorda, collaborating on faculty chamber series and accompanying student concerto competitions. Ms. Lin holds degrees from the New England Conservatory and DePaul University. Her principal teachers include Yi-Hsien Chang, Ling-Ju Ou, Boris Lvov, Victor Rosenbaum, Irma Vallecillo, and Eteri Andjaparidze. Currently, Ms. Lin is pursuing a Doctor of Music degree in Piano Performance and Collaborative Arts at Northwestern University under the guidance of Dr. James Giles and Dr. Elizabeth Buccheri. She is currently on staff as a Collaborative Pianist at University of Colorado at Boulder.

MICHAEL PAROLA, PERCUSSION

Michael Parola received his Bachelor of Fine Degree from the State University of New York at Purchase and his Master's and Doctor of Musical Arts Degrees from the State University of New York at Stony Brook. His primary teachers were Raymond Des Roches and Richard Horowitz. Mr. Parola was a founding member and percussionist with the Aequalis Trio from 1984-1993 and then founded the Core Ensemble in 1993. With both ensembles he has commissioned dozens of new chamber music trios for the unique instrumental combination of cello, piano and percussion with hundreds of performances and residency programs throughout the United States and at international venues in England, Russia, Ukraine and Australia. His recordings have been broadcast internationally and can be heard on the New World, Albany and Centaur labels. Michael Parola served as percussion instructor at the Harid Conservatory of Music from 1993-1999, Florida Atlantic University from 1993-1998 and the Conservatory of Music at Lynn University from 1999-2008. In addition to his roles as Percussionist and Executive Director, Mr. Parola has served since 1995 as Executive Producer for nearly a dozen Core Ensemble chamber music theatre works; unique multi-genre programs combining chamber music with narrative theatre.

AKIN BABATUNDE, WRITER

Mr. Babatundé is an accomplished actor, director, and writer whose theatrical career spans Broadway, regional theatre, film and television. He has been a resident company member of prestigious theatrical institutions throughout the country: Trinity Rep (Providence, R.I.), Alley Theater (Houston, TX), La Mama Theater (NY City) and the Dallas Theater Center. He is founder and artistic director of Vivid Theater Ensemble of Dallas and founder of Ebony Emeralds Classic Theater Company. Mr. Babatundé was the first African-American to direct for the Dallas Shakespeare Festival in the celebrated diverse production of Taming of the Shrew in 1993. As a writer Mr. Babatundé's work has been commissioned by Florida Stage, La Mama Theater, the Dallas Office of Cultural Affairs, Brown University, the Black Academy of Arts and the and Core Ensemble. His most recent work Shakespeare – Midnight Echoes tours in Texas paying homage to black performing artists who performed Shakespeare from slavery to the present. He has toured extensively with Core Ensemble in Of Ebony Embers – Vignettes of the Harlem Renaissance. His one-man show, Before the Second Set – A Visit with Satchmo has received critical acclaim at theaters across the country. Mr. Babatundé wrote and starred in Blind Lemon Blues, which toured in Europe (Paris, Geneva, Brussels, Amsterdam) and received rave notices in the New York Times at its 2004 New York premiere at Central Park's Summer Stage. Television appearances include Law and Order and Wishbone, the PBS literary show for children. His work has been awarded a Dallas Observer Best Actor Award (the first African-American to receive this distinction), 1991 and 2004 Dallas Critics Forum Award, the 2004 Legacy of Success, and the Alvin Ailey Performing Arts Award. Mr. Babatundé is a renowned arts educator, having undertaken five long-term artist residencies in underserved communities in Florida, creating new music theatre works alongside at-risk teens and community members. Theater impresario Ellen Stewart of LaMama Theater describes him as "one of those rare geniuses who comes into our lives." Mr. Babatundé holds a Master of Arts degree in Arts and Humanities from the University of Texas at Dallas.

MARGOT EMERY, MANAGING DIRECTOR

Margot Emery has served as Managing Director of the Core Ensemble since 1995. During that time, local and regional touring of the ensemble's chamber music and chamber music theatre pieces has expanded to include national and international work. The ensemble's programs now reach every region of the U.S. and have been heard in Russia, Ukraine, the Caribbean, England and Australia. During Ms. Emery's tenure, the Core Ensemble has performed in such prestigious venues as the Guggenheim Museum, Central Park SummerStage, the Chautauqua Institute, the Boston Center

for the Arts, Cambridge University (England) and the Queensland Biennial Festival in Australia. Ms. Emery has been responsible for raising funds to commission 12 music theatre pieces, 14 chamber music works and 3 triple concertos. Ms. Emery has initiated and managed extensive outreach and residency programming in Massachusetts, in collaboration with the Community Music Center of Boston, and in Florida including a Chamber Music America Residency based at the Duncan Theatre/Palm Beach State College. Past positions include Development Director for the USS Constitution Museum, Director of Development Services for the Palm Beach County Cultural Council and Palm Beach Development Manager for the Florida Philharmonic Orchestra. Ms. Emery holds diplomas from Laval University in Quebec City, Canada, and the Mozarteum in Salzburg, Austria.

This production was made possible by the generosity of:

The A. D. Henderson Foundation
Target

Sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council.

Sponsored, in part, by the Florida Humanities Council.

Of Ebony Embers was commissioned by the Harid Conservatory* and The Duncan Theatre/Palm Beach Community College.

*The Harid Conservatory provides tuition-free performance training to outstanding young artists from around the world. HARID has become renowned locally, nationally, and internationally through the achievements of its students, faculty and alumni who grace the world's stages, presenting scores of concerts annually. Harid is dedicated to serving as a catalyst for development of the arts and cultural life of South Florida. Thousands of local residents enjoy the more than 100 highly-acclaimed concerts and performances presented by the conservatory each year. In addition, numerous educational and special outreach programs are offered at various locations for people of all ages and backgrounds.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville Concert Band

Amy I. Acklin & Mark J. Lynn, *directors*

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Monday Evening
February 20, 2012
8:00 p.m.
Strickler Hall's Middleton Theater

PROGRAM

University of Louisville Concert Band
Amy I. Acklin & Mark J. Lynn, *directors*

Joy Revisited (2005) — Frank Ticheli (b. 1958)

Aria di Chiesa "Pietà Signore" (trans. 2009) — Alessandro Stradella (1639-1682), Transcribed by Thomas V. Fraschillo

Fantasy on English Folksongs (2009) — Gene Milford

Chant and Jubilo (1962) — W. Francis McBeth (1933 – 2012)

Go Galop (1916) — Henry Fillmore (1881-1956)

University of Louisville Symphonic Band
Amy I. Acklin, *director*

American Overture for Band, Op. 13 (1956) — Frank Ticheli (b. 1928)

Variations on a Shaker Melody from "Appalachian Spring" (1958) — Aaron Copland (1900-1990)

My Jesus! Oh, What Anguish (1736/1975) — J.S. Bach (1685-1750), Transcribed by Alfred Reed

An Original Suite for Military Band (1928) — Gordon Jacob (1895 – 1984)

I. March
II. Intermezzo
III. Finale

The Glory of the Yankee Navy (1909) — John Philip Sousa (1854 – 1932)

Matthew Williams, *conductor*
In partial fulfillment of the requirements of the Master of Music degree

University of Louisville Concert Band

Amy I. Acklin & Mark J. Lynn, *directors*

Flutes

Melanie Burrier, Lexington KY
Katelin Dickerson, Elizabethtown, KY
Sami Barzee, Elizabethtown, KY
Kelsey Amirault, Baltimore, MD
Caitlin Beach, Ft. Wright, KY
James Clark, Smithfield, KY
Jonathan Graves, Leitchfield, KY
Katelyn Jones, Richmond, KY
Holly Mattox, Mt. Sterling, KY
Kelly Moreman *, Stuart, FL
Stefani Purcell, Lexington, KY

Oboe

Paul Tromba, Dayton Beach, FL

Clarinets

Brandon Allen, Elsmere, KY
Jimmy Caldwell, Summersville, WV
Aaron Coomer, Seymour, IN
Julie Davis, Louisville, KY
Bradley Detro, Florence, KY
Hiroshi Fukuoka †, Pocatello, ID
Mackenzie Gentry, Tupelo, MS
Bailey Haskell, Louisville, KY
Ashley Mattingly, Owensboro, KY
Stella Pendleton, Hardinsburg, KY
Jasmine Puckett, Lexington, KY

Bassoons

Hayley Collins, Lexington, KY
Beverly Upton, Rineyville, KY

Alto Saxophones

Charlie Johnston, Eddyville, KY
Craig Potter †, Raleigh, NC
Amber Robinson, Louisville, KY

Tenor Saxophone

Karen Poe, Brandenburg, KY

Horns

Lauren Bajek, Naperville, IL
Will Brooks, Louisville, KY
Cassandra Conner, Jamestown, KY
Chelsea Durgin, New Albany, IN
Josh Goodman *, Fairfield, OH
Justin Warner, Medford, OR

Trumpets

Sara Biladeau, Villa Park, IL
Philip Clemons, Russellville, KY
Derick Hogan, Georgetown, KY
Steven Jessie, Shepherdsville, KY
Ryan Lindauer *, Louisville, KY
Justin Oberfrank, LaGrange, KY
Bryce Rush, Shepherdsville, KY
Mallory Taylor, Cadiz, KY
Dathan Utz, Corydon, IN
Chad Ward, Oldham County, KY
Nathan Yothers *, Greenville, IN
Michael Young, Frankfort, KY

Trombones

Ian Andriot, Louisville, KY
Gary Smith, Louisville, KY
Sam Stidham *, Radcliff, KY
Eric Wall, Lancaster, KY
Austin Wilson, Crestwood, KY

Euphonium

Katherine Brodie, Crestwood, KY
Brittany Carman, Hodgensville, KY
Michael Gulley *, LaGrange, KY
Brandy Marcum, Louisville, KY
Jacob Pinion, Clarksville, IN
Aaron Resing, Evansville, IN
Sam York, Glasgow, KY

Tubas

Lauren Cannady, Crestwood, KY
Meredith Grimwood, Evansville, IN
Lauren Morris, Crestwood, KY
Michael Tignor, Richmond, VA

Percussion

Dustin Davis, Louisville, KY
Megan Dutcher, Elizabethtown, KY
Aimee Edelen, Flaherty, KY
Adam Hill, Louisville, KY
Jonathan Mclean Shutt, Russellville, KY
James Nash, LaGrange, KY
Ashley Parker *, Memphis, IN
Ron Richterm Nabbs, IN
Kaity Skeen, Smithfield, KY
Nick Strong, Elsmere, KY
Cody Sturgeon, Louisville, KY

* Denotes Principal
† Graduate Assistant

University Symphonic Band

Amy I. Acklin, *director*

Piccolo
Chelsea Reidinger, Floyds Knobs, IN

Flutes
Carrie Ellis *, Danville, KY
Lauren Morris, Crestwood, KY
Hannah Shireman Pope, Corydon, IN
Kelsey Johnson, Borden, IN
Megan Dutcher, Elizabethtown, KY

Oboe
Connor Karrick, Alexandria, KY

Clarinets
Heather Shelton *, Crittenden, KY
Emily Robison, LaGrange, KY
Ellen Trammel, Lexington, KY
Joseph Wermuth, Jeffersonville, IN
Brandy Marcum, Louisville, KY
Janelle Newton, Elizabethtown, KY
Elise Bauer, Louisville, KY

Bass Clarinet
Josh Jackson, Crestwood, KY

Bassoons
Calvin McLain *, Taylor Mill, KY
Phoebe Bell, Elizabethtown, KY

Alto Saxophones
Cambron Little *, Owensboro, KY
Nick Burke, Lawrenceburg, IN

Tenor Saxophone
Kimberly Kennedy, Cynthiana, KY

Bari Saxophone
Jimmy Caldwell, Summersville, WV

Horns
Tyler Taylor, co-principal, Louisville, KY
Jennifer Pope †, co-principal, Lexington, KY
Matt DeVore, Louisville, KY
Katherine Brodie, Crestwood, KY
Aaron Coomer, Seymour, IN

Trumpets
Gabe Wartman *, Ft. Mitchell, KY
Kristian Kemker, Salem, IN
Halston Soder, Madisonville, KY
Joe Meibers, Winchester, KY
Amber Colliver, Lexington, KY
Daniel Fieselman, West Monroe, LA

Trombones
Tim Doyle *†, Muskegon, MI
Colin Wise, Floyds Knobs, IN
Michael Tignor, Richmond, VA

Bass Trombone
Hiroshi Fukuoka †, Pocatello, ID

Euphoniums
Hardy Kikuchi *, Lexington, KY
Patrick Albert, Palmyra, IN

Tuba
Tyler Kratt, Crestwood, KY
Chris Dye, Oldham County, KY

Percussion
Spencer Zembrodt *, Florence, KY
Jecorey Arthur, Louisville, KY
Stephen Baker, Louisville, KY
Chris Cutshaw, Lexington, KY
Cody Ash, Mt. Washington, KY

* Denotes Principal
† Graduate Assistant

PROGRAM NOTES

Joy Revisited

Joy Revisited was commissioned in 2005 by the Longmont High School Band with contributions by the Rocky Mountain Concert Band and the Rocky Mountain Center for Musical Arts. Just as its title infers, *Joy Revisited* is about a simple human emotion—joy. The euphoric mood of this piece and its companion piece, *Joy*, was Frank Ticheli's reaction to the intense feelings surrounding the birth of his first child. The focal point of this piece, a simple yet tender melody, came to Ticheli in the short time after this life-changing event.

Aria di Chiesa "Pietà Signore"

There is much speculation that "Pietà Signore" was not actually written by Stradella, but was in fact attributed to him by the true composer in a form of reverse plagiarism. It is thought that perhaps Fétis, Niedermeyer or even Rossini, all of whom lived quite a bit later than Stradella, may have written the work. "Pietà Signore" is very dramatic and somber. The musical communication and restraint required by the musicians emphasize the intensity of this piece.

Fantasy on English Folksongs

Fantasy on English Folksongs was commissioned in memory of James D. Kirk (1933-1988), the long time director of the Nordonia Hills Middle School band program. In this piece Gene Milford incorporates three melodies from Cecil Sharp's *One Hundred English Folksongs*. The first of the three tunes adapted into this piece is described as a "haunting sea ballad." The second tune is called a "jaunty country dance tune." The third tune is preceded by a reappearance of the melancholy opening melody and delivers a regal conclusion.

Chant and Jubilo

Chant and Jubilo was commissioned in 1962 by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas. The piece connects two contrasting movements. The first portion opens with a low chant that is unhurried and mysterious. The melodic material in the Chant originated in a ninth century Greek hymn of rogation. Rogation days, in the Western church, are days during the year that are reserved for solemn processions to appeal to God's mercy. The second portion of the piece, the Jubilo section, brings a more buoyant and lighthearted mood. The meaning of the Latin term *jubilo* is "to rejoice or sing out joyfully." The contrast of the profound low tones of the woodwind and brass in the Chant with the fiery brass and percussion in the Jubilo provide a convincing foundation for the spiritual concept of this piece.

Go Galop

During his time, Henry Fillmore wrote and arranged more band music than any other composer in history, and was best known for march music, circus "screamers" and trombone rags. Fillmore composed *Go Galop* in 1916 under one of his many pseudonyms, Will Huff. According to one widely accepted story, this particular alias came from an argument Fillmore had with his father. They had a disagreement on his focus on a composer, and Henry apparently said, "I will huff and puff and write my own music!"

Program notes by Jennifer Pope

American Overture for Band

Joseph Willcox Jenkins (b. 1928) began his professional education by studying law at St. Joseph's College in Philadelphia. While there, Jenkins simultaneously studied music composition with the renowned composer Vincent Persichetti at the Philadelphia Conservatory of Music. Deciding on a new career path, Jenkins earned his Bachelor and Masters of Music degrees at the Eastman School of Music and his Doctorate at the Catholic University of America. Jenkins went on to serve as composer and arranger for the United States Army Field Band, and later for the Army Chorus and Band before becoming Professor of Theory and Composition at Duquesne University in 1961, where he continues to teach as Professor Emeritus.

In 1953, Colonel Chester E. Whiting, conductor of the United States Army Field Band at Fort Meade, Maryland, requested a work of Jenkins that was more difficult and interesting for the horn section than the usual off-beats encountered in military marches and medleys. The result was *American Overture for Band*, Jenkins' first work for band, and his most successful. After a brief introduction, two themes alternate throughout the work in a quasi-sonata form, showcasing ensemble technique in a whirlwind of energy and excitement.

Variations on a Shaker Melody

Aaron Copland (1900-1990) is commonly referred to as the "Dean of American Music." He initially tried learning composition through a correspondence course in 1921 where he attended a summer school for Americans in Fontainebleau, France and studied with renowned pedagogue Nadia Boulanger. Ultimately staying on for three years, Copland returned to America in 1924 to create a name for him. His compositional style evolved throughout his life, ultimately seeking, as Copland put it, "...to see if I couldn't say what I had to say in the simplest possible terms." It was in this developmental period that Copland was commissioned to write the ballet *Appalachian Spring* for Martha Graham in 1944.

Variations on a Shaker Melody is a set of five variations on the Shaker melody '*Tis the Gift to Be Simple*. Drawn from his ballet *Appalachian Spring*, Copland himself wrote the following description of the seventh movement of the suite: "Calm and flowing. Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme, sung by solo clarinet is 'Simple Gifts.' ..."

My Jesus! Oh, What Anguish

Johann Sebastian Bach (1685-1750) stands forefront among monumental figures in the history of Western music. However, during his lifetime, Bach was more famous as an organist and court musician than as a composer. Bach spent his life in the service of various chapels and religious establishments in the German cities of Weimar, Cöthen, Leipzig, and Dresden. Among his most famous compositions are the *Well-Tempered Clavier*, a set of twenty-four preludes and fugues featuring one in each of the twelve major and minor keys, and *The Art of the Fugue*, essentially a set of model compositions in progressively more difficult fugal settings. *My Jesus! Oh, What Anguish* is taken from a set of sixty-nine Sacred Airs and Songs by Bach. Presented with the original form of only a melody and figured bass, Alfred Reed has masterfully achieved the aching and sorrowful intensity of Bach's work in this transcription for wind band.

An Original Suite for Military Band

Gordon Jacob was born in London on July 5, 1895 and died on June 8, 1984. He received formal musical training from Dulwich College and later at the Royal Northern College of Music in London, England. Upon graduation he taught briefly at Birkbeck and Morley Colleges, but returned to the Royal Northern College of Music in 1926 as a lecturer. Jacobs' skill and fame as a musician lie not only in composition, for his textbooks on orchestration are still used and respected. Composition students of Jacobs included Malcolm Arnold, Imogen Holst, and Bernard Stevens. Some of Jacobs' most significant contributions, however, are not original compositions, but in making possible the performance of pieces such as Holst's First and Second Suite and Vaughan-Williams' *English Folk Song Suite* for both wind band and orchestra through transcription.

An Original Suite for Military Band was Jacob's first original work for band, completed in 1928. The three movements, entitled "March," "Intermezzo," and "Finale," each are a display of the restrained yet colorful style typical of British band music of the period. Regarding the title, Jacob stated in a 1982 interview:

> I never liked that title and I asked Boosey & Hawkes to change it but they said that the suite was now known by that name so I decided to retain it. There is historic reason for the name. At that time very little original music was being written for what was then "military" band, so the title was a way of distinguishing that it was an original work rather than an arrangement—not that the music was very original in itself. It was an unfortunate title, I know. When I went to America some years ago, I heard many bands playing the work, and I told them that I didn't like the title.

The Glory of the Yankee Navy

John Philip Sousa, known as "The March King," was born in Washington, D.C. on November 6, 1854. Although he studied violin from a young age, Sousa began his wind band career by joining the U.S. Marine Band as a "boy" musician at age thirteen. Sousa gained popularity with his appointment as the conductor of the United States Marine Band in 1880, a post he held for twelve years before leaving to establish the Sousa Band. Known most for his marches, Sousa actually composed for a wide variety of genres, including operettas, songs, waltzes, and incidental music.

The Glory of the Yankee Navy was originally intended as part of the musical score to a production entitled "The Yankee Girl." According to Frederick Fennel, founder of the Eastman Wind Ensemble and editor of numerous Sousa marches, this march is one of Sousa's most interesting musically. Following traditional march form, the opening two strains offer contrast from the lyrical melody of the trio section, heard in the euphonium and clarinet sections. Alternating with the break strain, or "dog-fight," the trio melody repeats once more before finally ushering in the climactic "Grandioso" strain.

Program notes by Matthew Williams

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Will Fisher, *drum set*

Student of Jason Tiemann

Graduate Recital

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Monday Evening
February 20, 2012
7:00 p.m.
Bird Recital Hall

PROGRAM

1) After You've Gone - Creamer & Layton / Arr. W. Fisher

Originally written in 1918, *After You've Gone* has been recorded by everyone under the sun ranging from Django Reinhardt and Louis Armstrong to Ella Fitzgerald and Frank Sinatra. I mostly heard this song performed in the "gypsy jazz" style as I did on New Year's Day in Toronto just last month at a friend's open brunch that turned into an impromptu kitchen party. Today, you'll hear a slightly different version of it arranged for quintet, drawing on some traditions of the past. Enjoy!

2) Portage - Will Fisher

Portage: 1: the labour of carrying or transporting 2 : the carrying of boats or goods over land from one body of water to another or around an obstacle. First written in 2009, *Portage* is featured as the title track of my debut album released in November of 2011. It is written over a Bb Tambura Drone (Traditional Indian Instrument) and contains a simple, floating melody with both open and composed sections. This song really represents travel and journey for me so I'm happy to have the chance to play it here in Louisville, which I've called home these past 2 years.

3) The Great Karoo - Mikko Hildén

Written by my good friend Mikko Hilden (originally from Sweden, now residing in Toronto), this song is probably one of my favorites to play! I love Mikko's ability to take sometimes complex rhythms and world influences, and combine them with soulful chords and simple melodies to create his own distinctive compositions. A beautiful piece of music, which can also be found on my debut album, *Portage*. Thanks, Mikko!

4) Some Other Time - Leonard Bernstein / Arr. W. Fisher

Some Other Time was originally written for the 1944 musical *On the Town* by the great American song-smith Leonard Bernstein, and popularized by the likes of Tony Bennett and Bill Evans. This song has always hit close to home and appealed to me with it's beautiful melody and sad but somehow uplifting lyrics. I'd especially like to thank Carly and all the string players for playing it here tonight.

5) Fall In Love - J. Dilla / Arr. Noah Barker & W. Fisher

A tribute to the late, great J. Dilla who helped to create and change the course of popular music with his contributions to hip-hop. I first heard *Fall in Love* on Slum Village's *Fantastic Vol. 2* and later on Carlos Nino and Miguel Atwood Ferguson's distinctive *Suite For Ma Dukes* EP containing orchestral versions of J. Dilla works. Commonly found in the Robert Glasper songbook, this arrangement and song is a look forward to the new directions in jazz, once again reuniting skilled players with today's popular music. TIMELESS.

6) The Message - Hayoun Lee

This straight-ahead swinger was composed by the fabulous Toronto based and South Korean born pianist Hayoun Lee, who I had the pleasure of attending school and playing many gigs with over the past few years. This song captures the Tequila Bookworm sound, a Queen St. West café that we played at monthly and where we worked to try and develop our writing and playing.

7) Top, Bottom, Slide - W. Fisher

An ode to Truro, Nova Scotia, this song grabs its title from the popular party-cheers of my small hometown. Based on standard rhythm changes, *Top, Bottom, Slide* is a playful and energetic song drawing on a few modulations and time-concepts, often referred to as "drummer writing." Inspired by the great bebop players of yester-year, I hope you enjoy this "new" take on a classic jazz form.

8) Cape Breton Lullaby - Traditional / Arr. Matt Giffin

A traditional folk song originating from Cape Breton Island in Nova Scotia, this beautiful piece of music has been transformed by a long-time friend and pianist Matt Giffin. A contemporary take on traditional music, this song represents my strong ties to home and the influences of studying and travelling abroad. You can also find it as the closing track on *Portage* featuring a great piano intro by Matt. Hope you enjoy and thanks for coming out to my recital!

PERSONNEL

Carly Johnson, *vocals*
Jesse McBee, *trumpet & flugelhorn*
John Arstingstall, *guitar*
Noah Barker, *piano*
Luke McIntosh, *bass*
Will Fisher, *drums & percussion*

Becca Neely, Julianne King, Jacob Head,
Chloe Meinshausen & James Stinnett, *violins*
Timothy Eshing & Geoff Britton, *violas*
Felix Borges, *cello*
Roseanna Shafer, *harp*

Sound: Joe Thieman

BIOGRAPHY

At age 24, drummer & composer **Will Fisher** has made a name for himself as an emerging voice in the Canadian music scene. Originally from Nova Scotia, Will's conversational and musical approach to drums has led to performances all over Canada and parts of the United States. Named a "young, bright light on the cusp of a great career" by CBC Radio, Will is a two-time recipient of the Emerging Music Business Grant from the Nova Scotia Government and prior to this, has received a number of awards including the 2008 CBC Galaxie Rising Star Award.

His debut release, *Portage* from the Will Fisher Coastal Quartet was released in November of 2011 with an accompanying seven-day release tour and features an exciting line-up of Canadian jazz artists. The group blends contemporary jazz with world and roots influences to create a distinctive sound. Will can also be found on Mikko Hilden's debut album, *Nova Scotia* (Addo Records) which was released in January of 2011.

For more information, please check out: www.willfisher.ca

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Thursday, February 23, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Three Etudes on Themes of George Gershwin — Paul Harvey
1. I Got Rhythm — (b. 1935)

Brandy Marcum, *clarinet*
(student of Dallas Tidwell)

Sonatina for Clarinet and Piano, Op. 29 — Malcom Arnold
Allegro Con Brio — (1921-2006)

Ellen Trammel, *clarinet*
(student of Dallas Tidwell)
David George, *piano*

University of Louisville School of Music
Jamey Aebersold Jazz Studies Program

azz Fest 2012

Fabio Calazans Sextet & University Brazilian Ensemble
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$10 for general admission & $5 for students

Eddie Gomez Trio with University Jazz Ensemble I
Friday, February 24 - 8:00 p.m.
$17 for general admission & $7 for students

Lou Donaldson Quartet with University Jazz Ensemble I
Saturday, February 25 - 8:00 p.m.
$17 for general admission & $7 for students

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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests, Eddie Gomez and Lou Donaldson.

The appearance and residency of Eddie Gomez at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2012.

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Jamey Aebersold (retired), Lecturer - Jazz Improvisation

Ansyn Banks, Assistant Professor - Trumpet

Jim Connerley, Lecturer - Piano

Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet,
Music Industry, Jazz Arranging/Composition, Computers in Music

Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

Graduate Assistants
Pablo Souza – Will Fisher – Samir Kambarov
Chris Clark – Jesse McBee – Javier Perez
Luke McIntosh – Joseph Thiemann
Brandon Coleman – Bruno Souza
Lourenco Vasconcellos

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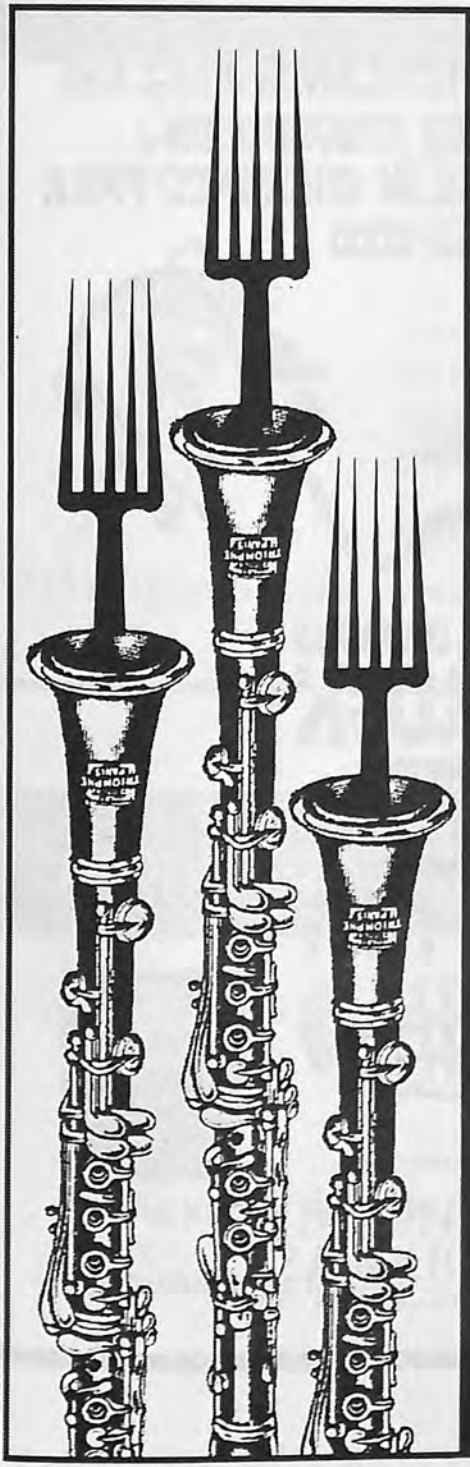

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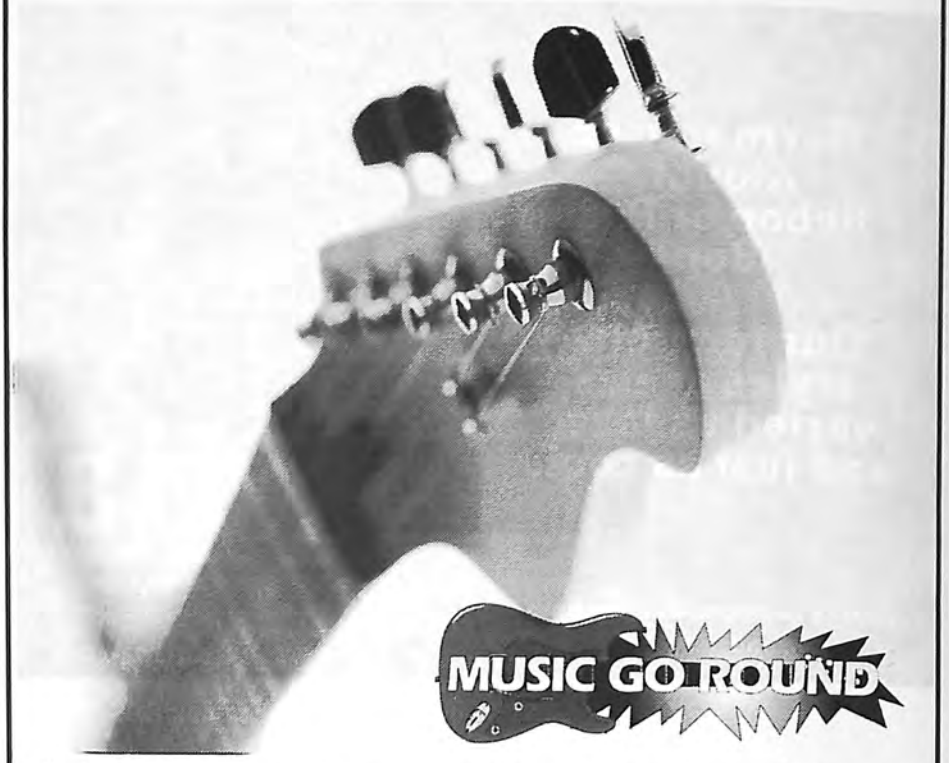

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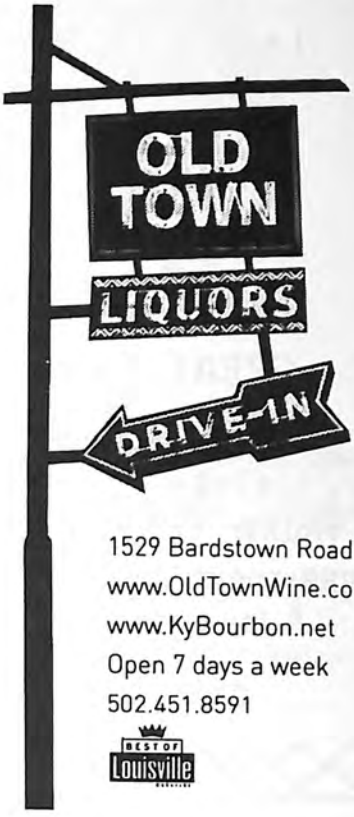

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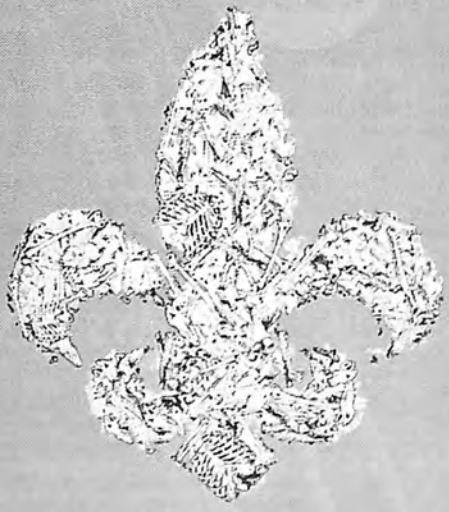

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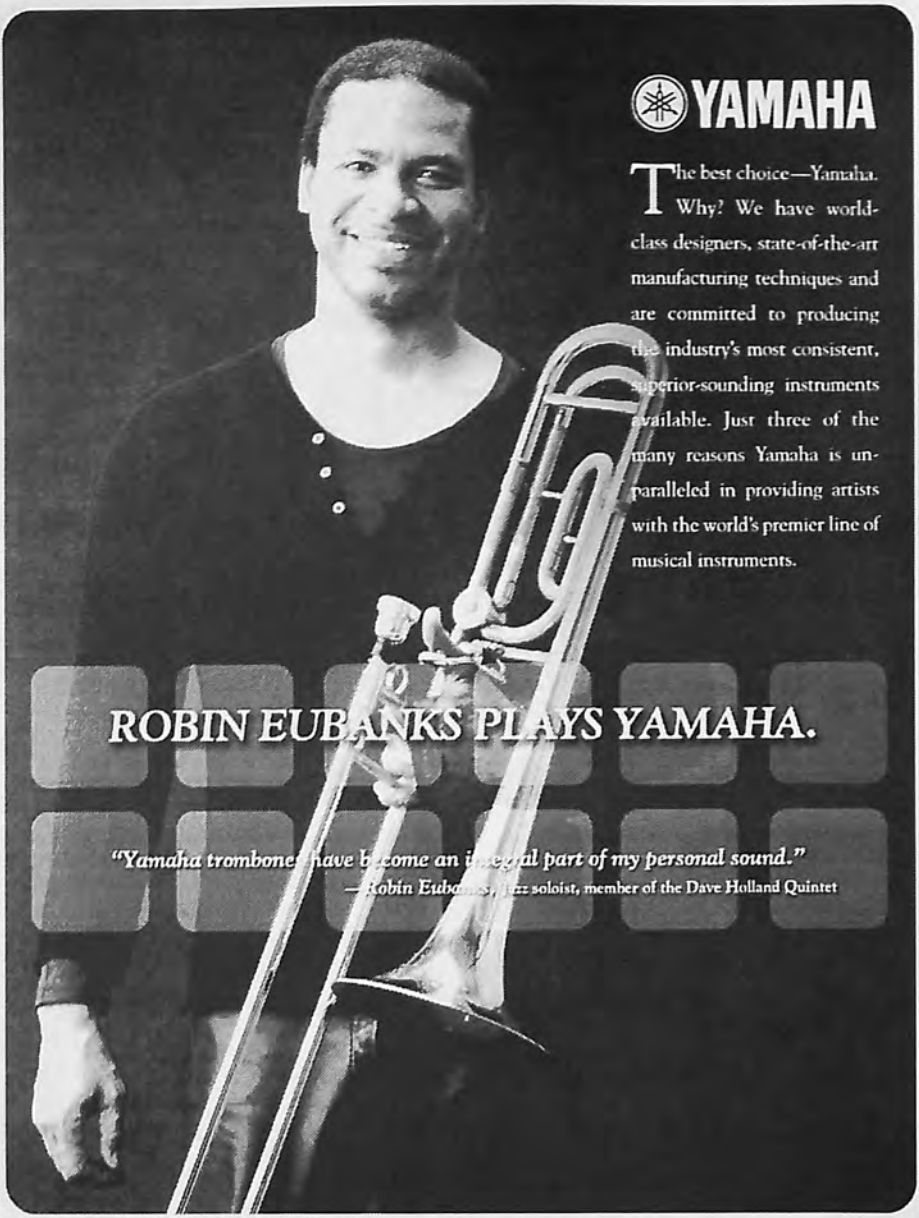
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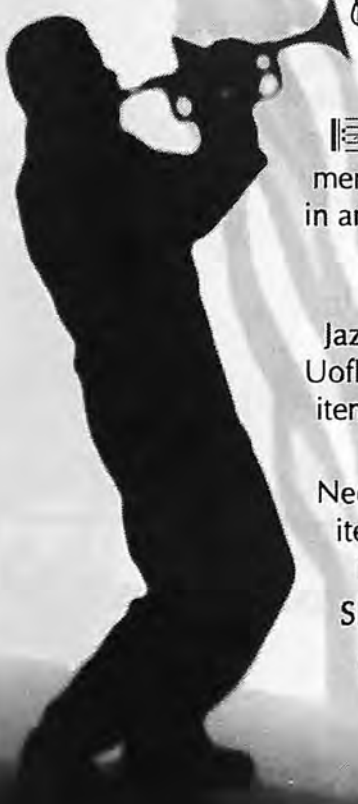

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Andrey Junca Gonçalves – woodwinds
Sanny Souza - cello
Turi Collura - piano
Anderson da Silva Paiva – drums & percussion
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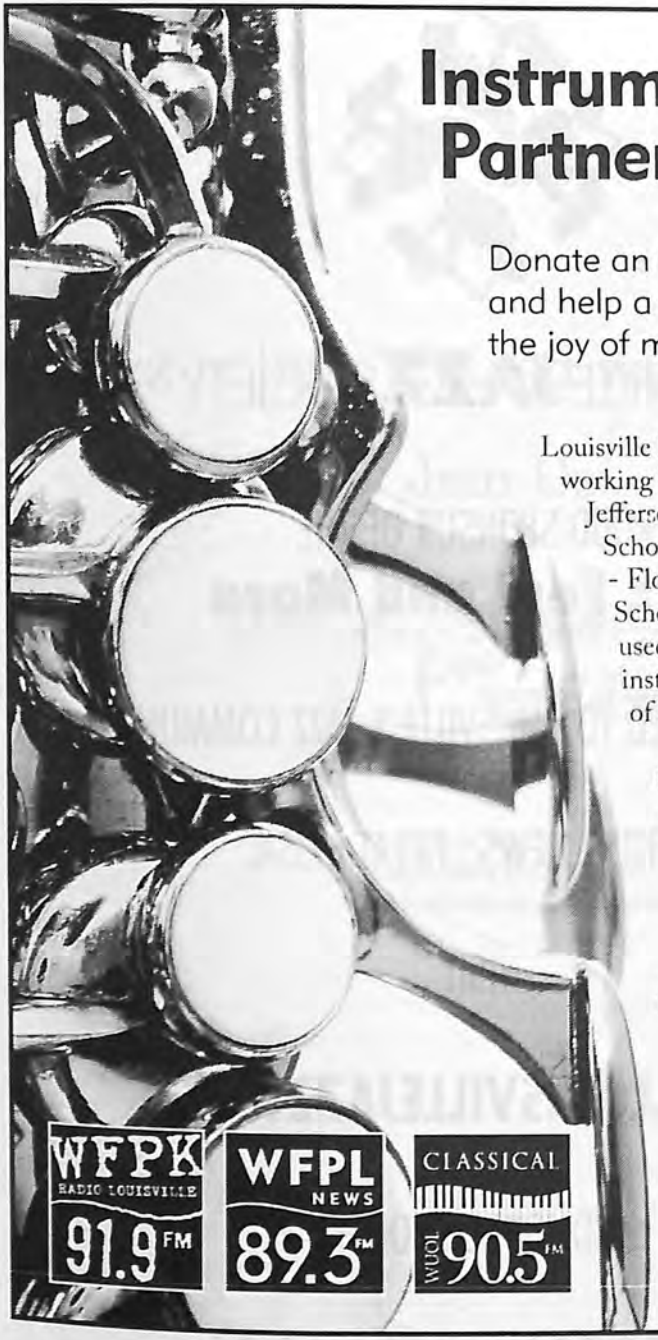

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Lou Donaldson

Jazz critics agree that "Sweet Poppa Lou" Donaldson is one of the greatest alto saxophonists of all time. He began his career as a bandleader with Blue Note Records in 1952 and, already at age 25, he had found his sound, though it would continue to sweeten over the years -- earning him his famed nickname --"Sweet Poppa Lou." He made a series of classic records for Blue Note in the 50's, and takes pride in having showcased many musicians who made their first records as sidemen for him: Horace Silver, Clifford Brown, Grant Green, Blue Mitchell, Donald Byrd, Horace Parlan, and others. After also making some excellent recordings for Cadet and Argo Records in the early 60s, Lou's return to Blue Note in 1967 was marked by one of his most famous recordings, Alligator Bogaloo. Lou was awarded an honorary Doctorate of Letters by North Carolina A & T University and a scholarship was established in his name that is awarded to the most gifted jazz musician at North Carolina A & T University each year. He was inducted into the International Jazz Hall of Fame and is the recipient of countless other honors and awards for his outstanding contributions to jazz, America's "classical music."

Lou was born in Badin, North Carolina on November 1, 1926 -- the second of 4 children born to father Andrew, a minister and graduate of Livingstone College, and mother, Lucy, graduate of Cheney University who was a teacher, music director and concert pianist who recognized Lou's expert ear for music and introduced him to the clarinet. He matriculated to North Carolina A& T College at age 15 where he received a Bachelor of Science degree and joined the marching band playing clarinet. After being drafted into the US Navy in 1945, Lou played in the Great Lakes Navy Band where, when playing for dances, he would also play the alto saxophone. After going into Chicago several times, he heard of Charlie Parker and, after checking him out, decided that this was the style of playing he would make his own. Lou moved to New York in 1950 or late 49 where he attended the Darrow Institute of Music and lived at 127th Street and 8th Avenue with his new wife, Maker, his longtime sweetheart from North Carolina who remained his wife and business partner for 56 years until her death in 2006. Together they raised two daughters, Lydia and Carol, and called the Bronx their home where Lou still resides and where he penned his signature tunes like Blues Walk that are still acclaimed classics today.

Today, at age 83, Lou continues to play at his very best, entertaining audiences worldwide with spirited performances that are always soulful, thoroughly swinging, and steeped in the blues. Lou's hits on Blue Note Records are still high demand favorites and, today, he is the label's oldest musician from that notable era of jazz.

Jazz Columnist: Louisville Music News
Contributor: Courier-Journal, LEO, Louisville Jazz Society Newsletter

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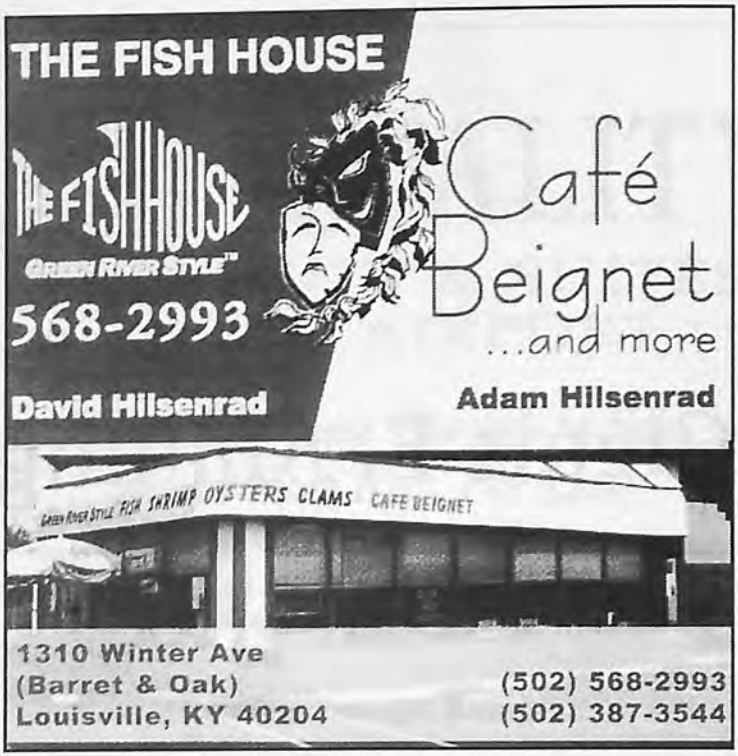
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Graeme Gardiner
Chris Clark
Shane Porter

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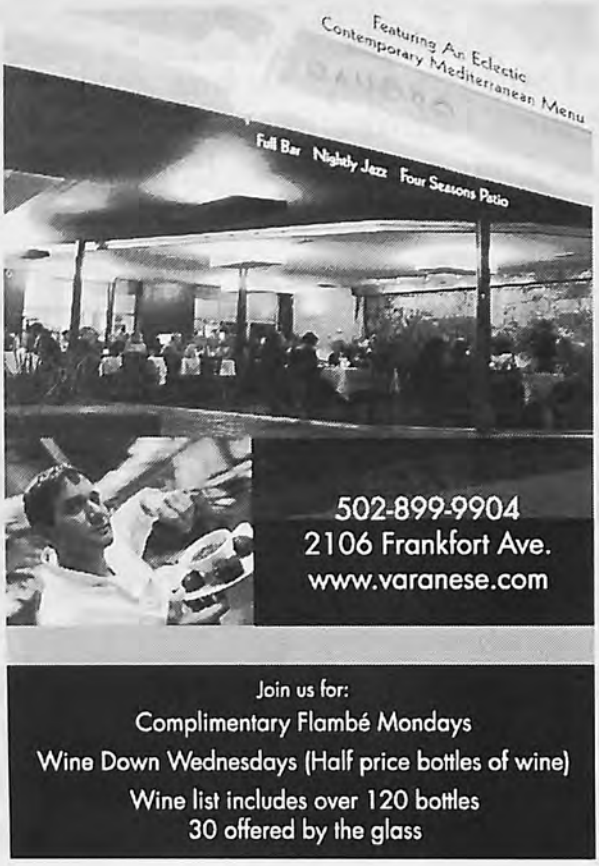
Jesse McBee
Joseph Thieman
Nick Kaizer

Trombones
Mike Smith
Tim Doyle
Michel Tignor
James Clark

Rhythm
Javier Perez, *guitar*
Kendall Carter, *piano*
Luke McIntosh, *bass*
Will Fisher, *drums*



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JAZZ WEEK – Visiting Jazz Artist
Endowed Chair Concert
Eddie Gomez – bass

Friday, February 24, 2012
Comstock Concert Hall

9:15 – Noon	Jazz Ensembles / Combos - free
12:00 – 1:00	**Jamey Aebersold** – Improvisation Clinic – free
1:00 – 6:00	Jazz Ensembles / Combos - free
6:00 – 7:00	**Eddie Gomez & Stefan Karlsson** – Clinic - free
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $17 / $7

Eddie Gomez Trio

Eddie Gomez – bass
Stefan Karlsson - piano
Jason Tiemann – drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

Mr. Gomez is sponsored by:
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The appearance of our guest artist was made possible by proceeds from the **Visiting Jazz Artist Endowed Chair**, a School of Music endowment established in 2005. Gifts from many individual jazz supporters were matched dollar for dollar with revenue provided by the Kentucky State Legislature to fund this "Bucks for Brains" initiative at the University of Louisville.

JAZZ Fest - Guest Artist Concert
Lou Donaldson Quartet

Saturday, February 25, 2012
Comstock Concert Hall

9:45 – 11:00	Jazz Ensembles / Combos – free
12:00 – 1:00	**Jamey Aebersold** – Improvisation Clinic – free
1:15 – 2:15	**Lou Donaldson** – Clinic – free
2:30 – 4:15	Jazz Ensembles / Combos – free
5:30 – 6:30	Clinics – free Randy Salman – saxophone/clarinet Mark Buselli – trumpet/trombone Jay Flippin – piano Craig Wagner – guitar Chris Fitzgerald – bass Jason Tiemann – drums
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $17 / $7

Lou Donaldson Quartet

Lou Donaldson – saxophone
Akiko Tsuruga - organ
Randy Johnston - guitar
Joseph Farnsworth - drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

The Lou Donaldson Quartet is sponsored by:
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Michel Tignor
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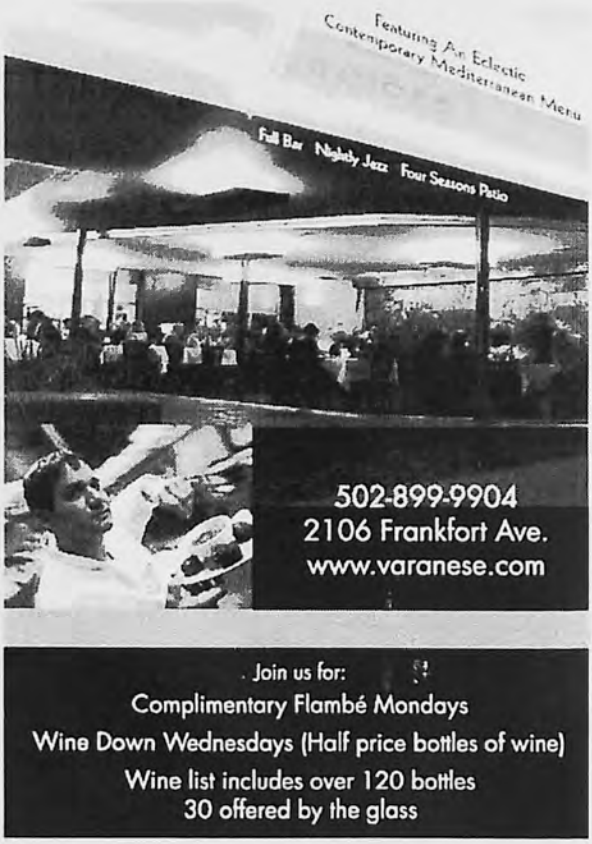
Javier Perez, *guitar*
Kendall Carter, *piano*
Luke McIntosh, *bass*
Will Fisher, *drums*



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Eddie Gomez Trio with University Jazz Ensemble I
Friday, February 24 - 8:00 p.m.
$17 for general admission & $7 for students

Lou Donaldson Quartet with University Jazz Ensemble I
Saturday, February 25 - 8:00 p.m.
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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests, Eddie Gomez and Lou Donaldson.

The appearance and residency of Eddie Gomez at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2012.

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Jamey Aebersold (retired), Lecturer - Jazz Improvisation

Ansyn Banks, Assistant Professor - Trumpet

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John La Barbera, Professor - Jazz Ensemble I, Trumpet,
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Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
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Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

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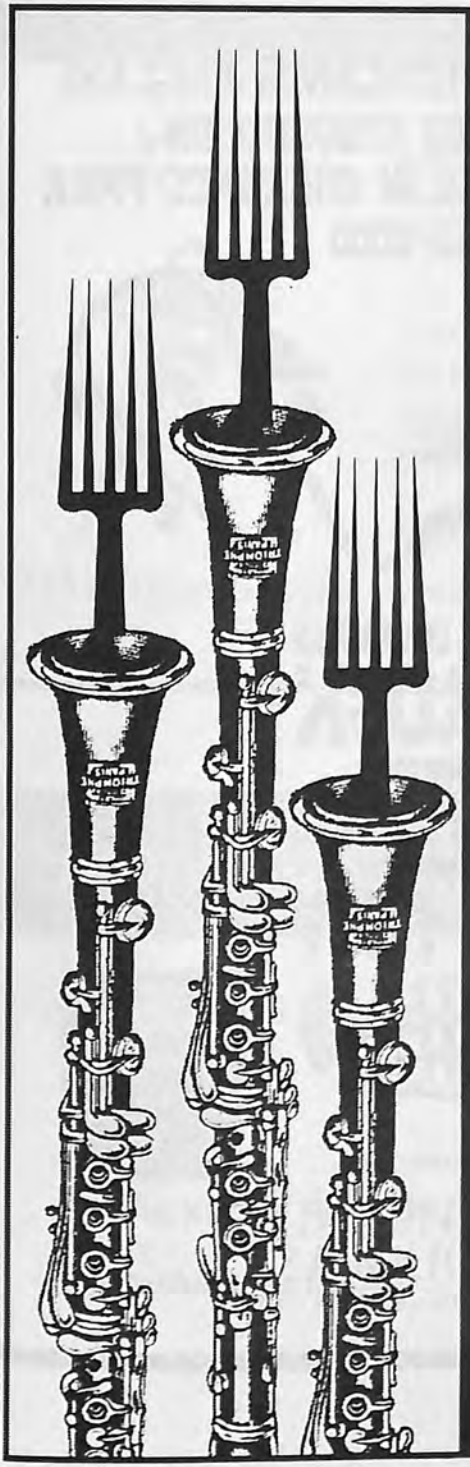

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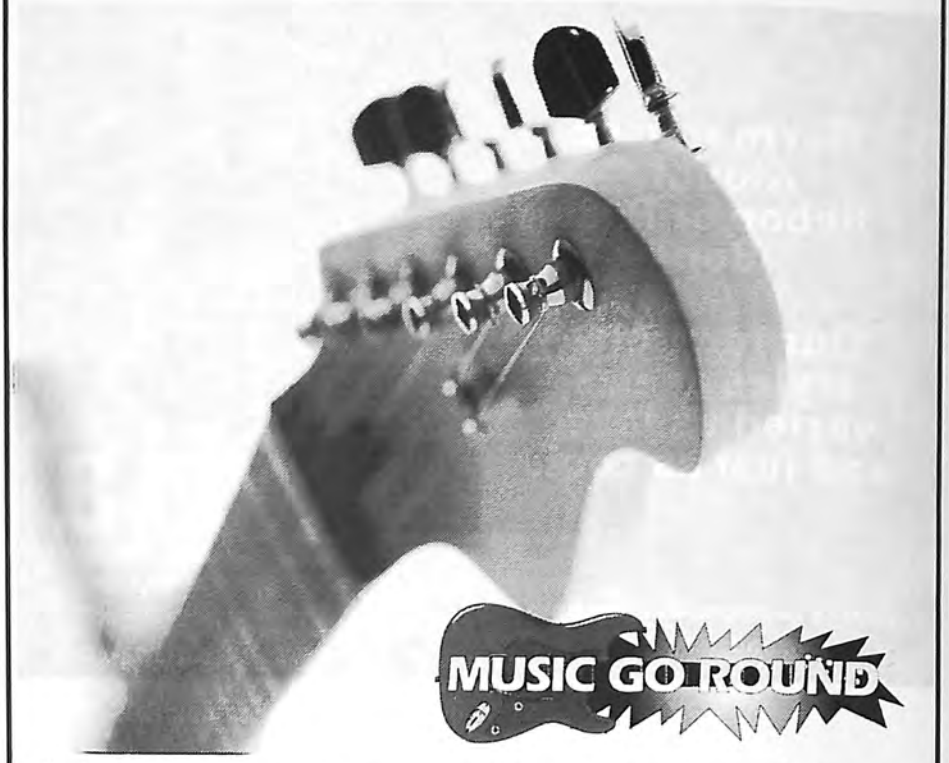

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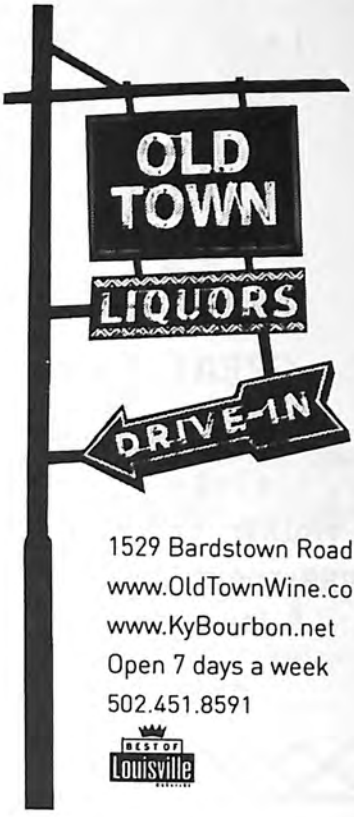

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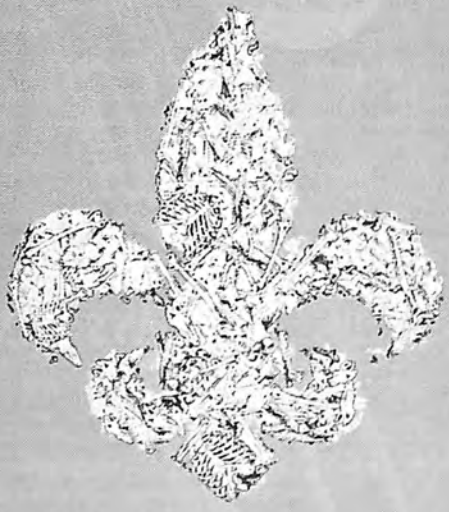

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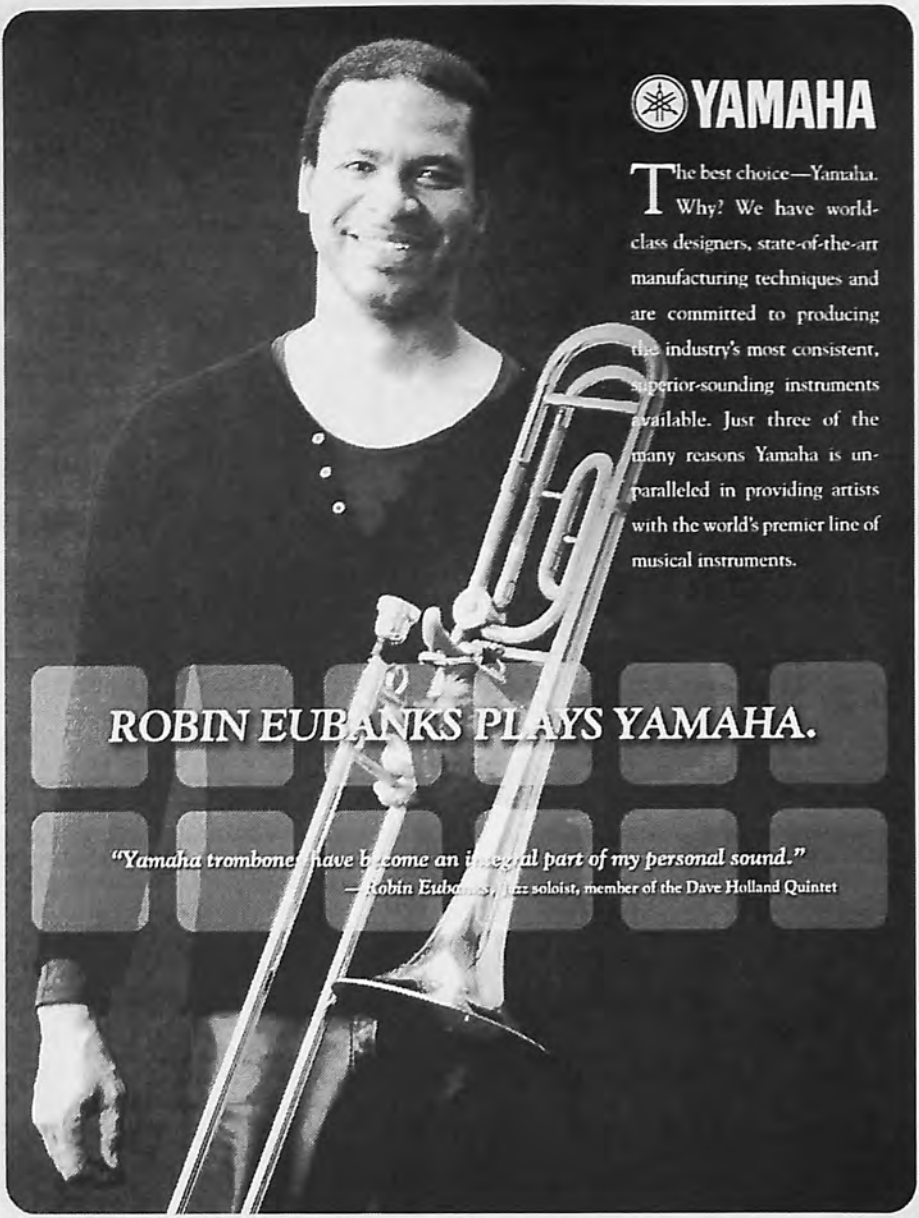
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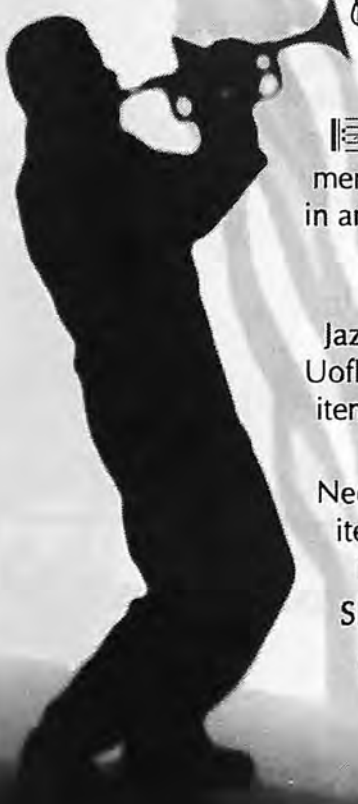

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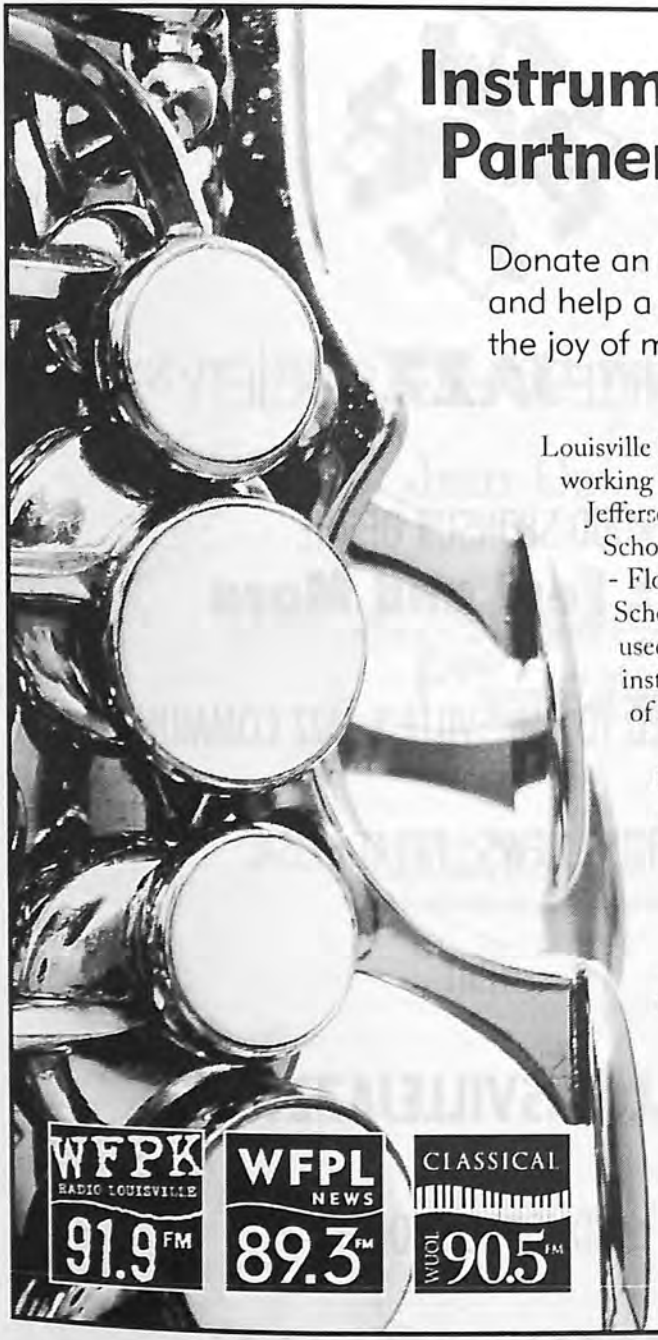

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JAZZ Fest - Guest Artist Concert
Lou Donaldson Quartet

Saturday, February 25, 2012
Comstock Concert Hall

9:45 – 11:00	Jazz Ensembles / Combos – free
12:00 – 1:00	**Jamey Aebersold** – Improvisation Clinic – free
1:15 – 2:15	**Lou Donaldson** – Clinic – free
2:30 – 4:15	Jazz Ensembles / Combos – free
5:30 – 6:30	Clinics – free Randy Salman – saxophone/clarinet Mark Buselli – trumpet/trombone Jay Flippin – piano Craig Wagner – guitar Chris Fitzgerald – bass Jason Tiemann – drums
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $17 / $7

Lou Donaldson Quartet

Lou Donaldson – saxophone
Akiko Tsuruga - organ
Randy Johnston - guitar
Joseph Farnsworth - drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

The Lou Donaldson Quartet is sponsored by:
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Lou Donaldson

Jazz critics agree that "Sweet Poppa Lou" Donaldson is one of the greatest alto saxophonists of all time. He began his career as a bandleader with Blue Note Records in 1952 and, already at age 25, he had found his sound, though it would continue to sweeten over the years -- earning him his famed nickname --"Sweet Poppa Lou." He made a series of classic records for Blue Note in the 50's, and takes pride in having showcased many musicians who made their first records as sidemen for him: Horace Silver, Clifford Brown, Grant Green, Blue Mitchell, Donald Byrd, Horace Parlan, and others. After also making some excellent recordings for Cadet and Argo Records in the early 60s, Lou's return to Blue Note in 1967 was marked by one of his most famous recordings, Alligator Bogaloo. Lou was awarded an honorary Doctorate of Letters by North Carolina A & T University and a scholarship was established in his name that is awarded to the most gifted jazz musician at North Carolina A & T University each year. He was inducted into the International Jazz Hall of Fame and is the recipient of countless other honors and awards for his outstanding contributions to jazz, America's "classical music."

Lou was born in Badin, North Carolina on November 1, 1926 -- the second of 4 children born to father Andrew, a minister and graduate of Livingstone College, and mother, Lucy, graduate of Cheney University who was a teacher, music director and concert pianist who recognized Lou's expert ear for music and introduced him to the clarinet. He matriculated to North Carolina A& T College at age 15 where he received a Bachelor of Science degree and joined the marching band playing clarinet. After being drafted into the US Navy in 1945, Lou played in the Great Lakes Navy Band where, when playing for dances, he would also play the alto saxophone. After going into Chicago several times, he heard of Charlie Parker and, after checking him out, decided that this was the style of playing he would make his own. Lou moved to New York in 1950 or late 49 where he attended the Darrow Institute of Music and lived at 127th Street and 8th Avenue with his new wife, Maker, his longtime sweetheart from North Carolina who remained his wife and business partner for 56 years until her death in 2006. Together they raised two daughters, Lydia and Carol, and called the Bronx their home where Lou still resides and where he penned his signature tunes like Blues Walk that are still acclaimed classics today.

Today, at age 83, Lou continues to play at his very best, entertaining audiences worldwide with spirited performances that are always soulful, thoroughly swinging, and steeped in the blues. Lou's hits on Blue Note Records are still high demand favorites and, today, he is the label's oldest musician from that notable era of jazz.

Jazz Columnist: Louisville Music News
Contributor: Courier-Journal, LEO, Louisville Jazz Society Newsletter

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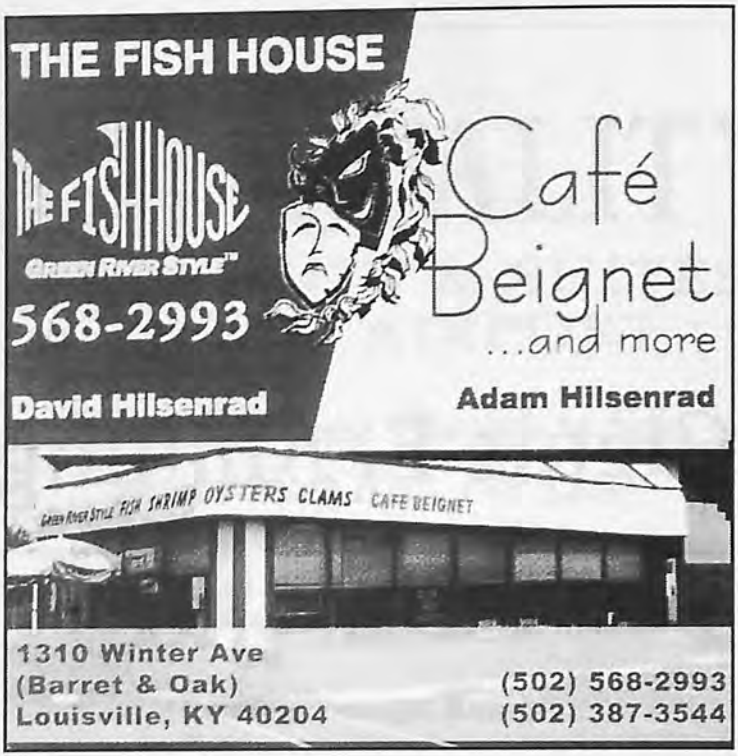
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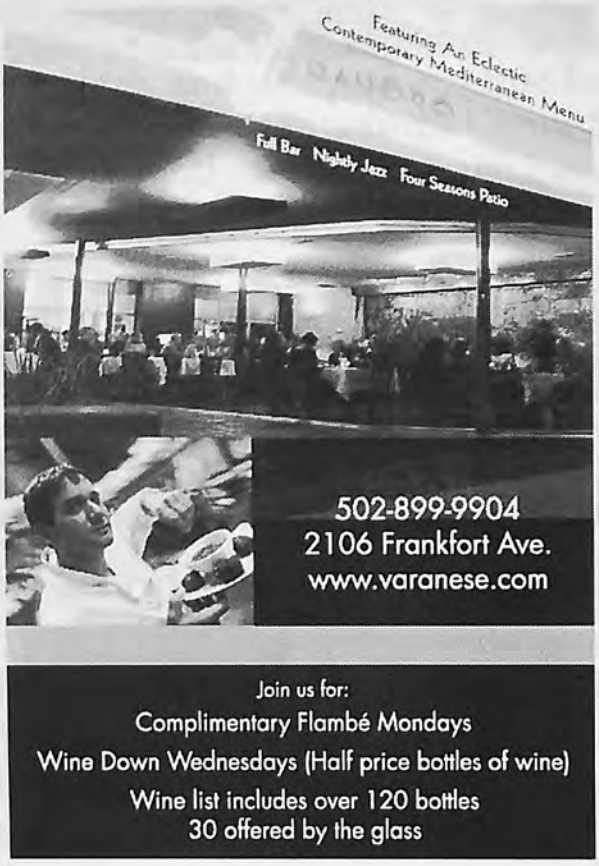
Saxophones
Ryan L Sanders
Samir Kambarov
Graeme Gardiner
Chris Clark
Shane Porter

Trumpets
Don Woods
Jesse McBee
Joseph Thieman
Nick Kaizer

Trombones
Mike Smith
Tim Doyle
Michel Tignor
James Clark

Rhythm
Javier Perez, *guitar*
Kendall Carter, *piano*
Luke McIntosh, *bass*
Will Fisher, *drums*



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10:40
Pleasure Ridge Park High School Chamber Singers
Phillip Jennings, *director*

Chantez à Dieu	Jan Pieterszoon Sweelinck
Jesu dulcis memoria	Tomás Luis de Victoria
If Ye Love Me Keep Thy Commandments	Thomas Tallis
Locus iste	Anton Bruckner

11:20
Jeffersontown High School Women's Chorale
Tamara Stewart, *director*

Cantate Domino	Guiseppe Ottavio Pitoni/arr. Norman Greyson
Non Nobis Domine	William Byrd/arr. David L. Weck
Tanzen und Springen	Hans Leo Hassler/arr. Norman Greyson
Hotaru Koi	Japanese Children's Song, arr. Ro Ogura
Ziemas svētki sabraukuši (*Two Latvian Carols*)	Andrejs Jansons
Sympaatti (*Lauluja Mereltä*. Op. 33, No. 2)	Aulis Sallinen

12:00
Larry A. Ryle High School A Cappella Ensemble
Christopher Shortt, *director*

Nun stehn die Rosen (Op. 44 No. 7)	Johannes Brahms
Tota pulchra es (Quatre Motets, Op. 10)	Maurice Duruflé
Muié Rendêra	C.A. Pinto Fonseca
Blagoslovi, dushe moia	Pavel Chesnokov
Ecce Maria	Hans Leo Hassler

1:00
Ballard High School Madrigal Singers
Noel Weaver, *director*

Chantez à Dieu	Jan Pieterszoon Sweelinck
Con Amores la mi Madre	arr. Bob Chilcott
I vostr' acuti dardi	Phillippe Verdelot
Weep O Mine Eyes	John Bennett

1:40
South Oldham High School Chamber Choir
Justin T. Romney, *director*

Dziedot Dzimu, Dziedot Augu	Latvian Folk Song, arr. Alfred Kalniņs
Daemon Irrepit Callidus	György Orbán
Love One Another (manuscript)	Barrett Smith
Chantez à Dieu	Jan Pieterszoon Sweelinck

2:20
Floyd Central High School Chamber Singers
Angela Hampton, *director*

Weihnachten: Frohlocket, ihr Völker auf Erden (Sechs Sprüche, Op. 79, No. 1)	Felix Mendelssohn
Abendlied (Op. 69, No. 3)	Josef Gabriel Rheinberger
Chantez à Dieu	Jan Pieterszoon Sweelinck
Esto Les Digo	Kinley Lange

3:00
Lexington Catholic High School Chamber Choir
Adam Beeken, *director*

El Grillo	Josquin Des Prez
Earth Song	Frank Ticheli
Cantate Domino	Blake Wilson
Chantez à Dieu	Jan Pieterszoon Sweelinck
Bogoroditse Devo	Sergei Rachmaninoff

3:40
Lafayette High School Madrigal Singers
Ryan Marsh, *director*

Vox Populi	Giedrius Svilainis
Chantez à Dieu	Jan Pieterszoon Sweelinck
Prayer	René Clausen
Ehre sei Gott in der Höhe (Die Deutsche Liturgie)	Felix Mendelssohn

End of Round I

4:30

The University of Louisville Cardinal Singers
Kent Hatteberg, *director*

Die mit Tränen säen	Heinrich Schüt
Sanctus (*Mass for Double Choir*)	Frank Martin
Vinea mea electa	Francis Poulen
(*Quatre motets pour un temps de pénitence* No. 2)	
Lay a Garland	Robert Pearsal
Amazing Grace	arr. Ēriks Ešenvald

Sarah Tubbesing, Kelly Welding, *soloists*

Cantico de Celebracion	Leo Brouwe

4:55

Announcement of Finalists

5:00

Round II

Choir I
Choir II
Choir III

5:40

Announcement of Results, Trophy Presentation

Adjudicators

Dr. Randy Pennington - Director of Choral Activities, Northern Kentucky University
Dr. Paul Hondorp, Director of Choral Activities Western Kentucky University
Kent Hatteberg, University of Louisville (Clinician)
Bomi Lee, University of Louisville (Clinician)
Joshua Hamilton (Announcer)

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Verbum caro factum est: Y la Virgen le dezi — Anonymous
Kim Hajdalenko, *soprano* Alexandra Lewis, *alto*
William Summay, *tenor* Nicholas D. Gray, *bass*
Joshua Hein, *conductor*

A un niño llorando al hielo — Francisco Guerrero (1528 - 1599)
Kim Hajdalenko, *soprano*
Joshua Hein, *conductor*

Adoramus te, Christe — Orlando di Lasso (1532 - 1594)
Josh Hamilton, *conductor*

Keep Your Lamps! — Spiritual, arr. André J. Thomas (b. 1952)
Ruthanne Fulton, *conductor*

Ave Maria — Tomás Luis de Victoria (1548 - 1611)
Kate McCoskey, *conductor*

Med mitt öga se — Jerker Leijon (1956 - 2009), arr. Bo Hansson (b. 1950)
Chelsey Jackson, Stephen Baker, *soloists*
Carlisle Schoner, *conductor*

I'll ay call in by yon town — arr. Mack Wilberg (b. 1955)
Junghyun Ahn and Bomi Lee, *pianists*
Na-Rae Lee, *conductor*

CARDINAL SINGERS

Die mit Tränen säen — Heinrich Schütz (1585 - 1672)

Vinea mea electa — Francis Poulenc (1899 - 1963)
(*Quatre motets pour un temps de pénitence* No. 2)

Lay a Garland — Robert Pearsall (1795 - 1856)

Sanctus (*Mass for Double Choir*) — Frank Martin (1890 - 1974)

Der 2te Psalm: Warum toben die Heiden (Op. 78, No. 1) — Felix Mendelssohn (1809 - 1847)

Sarah Tubbesing, Lydia Cox, *soprano*
Ruthanne Fulton, Carlisle Schoner, *alto*
Josh Hamilton, Geoffrey Wallace, *tenor*
Nicholas D. Gray, Austin Echols, *bass*

Veni, dilecte mi! — Wolfram Buchenberg (b. 1962)

O lux beata Trinitas — Ko Matsushita (b. 1962)

Prayer — René Clausen (b. 1953)

Amazing Grace — arr. Ēriks Ešenvalds (b. 1977)

Jessica Banet, *soloist*

Cantico de Celebracion — Leo Brouwer (b. 1939)

Upcoming Events

February 29 - March 3, 2012: American Choral Directors Association (ACDA) Southern Division Convention, Winston-Salem, NC. Cardinal Singers selected to perform

March 22, 2012: University Chorus, Collegiate Chorale - graduate student recitals, 8:00 P.M.

April 11, 2012: University Chorus, Collegiate Chorale - graduate student recitals, 8:00 P.M.

April 21, 2012: District XII Solo/Ensemble Contest

April 22, 2012: Kentucky Ambassadors of Music Day, performance by Wind Symphony, Collegiate Chorale, Cardinal Singers, 6:00 P.M.

May 9-10, 2012: State Choral Festival

June 30 - July 15, 2012: Kentucky Ambassadors of Music European Tour

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Haley De Witt
Samantha Lilly
Sarah Tubbesing
Kelly Welding

Soprano II
Jessica Banet
Lydia Cox
Claire Mosley
Emily Nash
Anna Rittenhouse

Tenor I
Ricky Lynn Case II
Josh Hamilton*
Joshua Hein*

Tenor II
Christopher R. Kent
Nick Peak
Geoffrey Wallace
Andrew Wheaton

Alto I
Lauren Dillman
Ruthanne Fulton*
Kristin Hale
Bomi Lee#
Na-Rae Lee*

Alto II
Katie Allen
Sarah Barker
Carlisle Schoner*
Amber Whittaker

Bass I
Jon Fejes
Nicholas D. Gray*
Jacob Hein
Phillip D. Morgan

Bass II
Josh Brooks
Aaron Coomer
Tyler Dippold
Austin Echols
Nick Pappe

**graduate student*
#UofL faculty

University Chorus

Bomi Lee, *director*

Ruthanne Fulton, Carlisle Schoner, Joshua Hein, Josh Hamilton, *graduate assistants*

Soprano I
Laura Bower
Ruthanne Fulton*
Chelsie Griffin
Audrey Manis

Soprano II
Junghyun Ahn*
Nicole Carlson
Patricia "Gabby" Dixon
Kim Hajdalenko
Mary Hamilton
Treneese Hughes
Chelsey Jackson
Emily Lobeck
Hannah Parker

Tenor I
Ben Boelscher
Joshua Hein*
Ethan Schmidt

Tenor II
Josh Hamilton*
Samuel Mason
William Summay

Alto I
Bailey Carter
Talia Girton
Brittany Glass
Krista Heckmann
Na-Rae Lee*
Alexandra Lewis
Mollie Stephens

Alto II
Kimberly Bencker
Patricia M. Edison
Amelia Ehmling
China Huddleston
Kate McCoskey*
Jessica Newsome
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Ermir Bejo*
Jordan Bennett
Nicholas D. Gray*
Chris Millett
Ian Pugh

Bass II
Stephen Baker
José Julio Díaz Infante*
John Flannigan
Michael Haefner
Chris Kincaid

**graduate student*

University of Louisville

University Chorus and Cardinal Singers

Monday, February 27, 2012
Texts, Translations, and Notes

Selections by the University Chorus

Verbum caro factum est: Y la Virgen le dezi — **anonymous**

A un niño llorando al hielo — **Francisco Guerrero**

The Spanish word *villancico,* which has now come to mean "Christmas carol," in earlier times actually referred to polyphonic love songs consisting of several stanzas (*coplas)* and a refrain (*estribillo)*. They were often derived from dance lyrics, with a distinctly rustic and folk-like flavor. By the mid-sixteenth century the term became associated with popular devotional compositions introduced into the liturgy on feast days, especially Christmas and Corpus Christi. A major publication of more than fifty anonymous works entitled *Villancicos de diversos autores* (Venice, 1556) contains twelve Christmas songs, of which *Verbum caro factum est is* a representative example. Although the work is appropriately titled in ecclesiastical Latin (the language preserved through the sanctity of the Catholic Church), the language used is predominantly in the Spanish vernacular of the time. The use of sacred, vernacular language set to folksong is characteristic of unprecedented musical exploration within The Church, largely due to the early influences of the Counter-Reformation (1543-1648).

Another *villancico,* Francisco Guerrero's *A un niño llorando,* was published shortly after in the 1589 collection *Canciones y villanescas espirituales*. This little gem showcases a five-voiced refrain sung in a highly syncopated, imitative, polyphonic texture, with verses demonstrated by a soloist. Guerrero's ability to contrast different moods through word (or concept) painting is impressive, particularly when considering the contrasts between the highly energized, rhythmic motive on "porque el niño puede dar" and the sustained, bell-like sounds of "reinos, vida, gloria y cielo."

(Joshua Hein)

Verbum caro factum est *porque todos os salvéis.*	*The Word was turned into flesh* *so you all of you can be saved.*
Y la virgin le dezía *Vida de la vida mía*	*And the virgin was telling him:* *Life of my own life,*
Hijo mío ¿que os haria *Que no tengo en que os echéis?*	*my son, what have I done to you,* *as I do not have anything to lay you down in?*
Oh riquezas temporales *¿No dareis unos pañales* *A Jesú que entre animales* *es nacido según veis?*	*Oh temporary riches!* *Would you give some swaddling clothes* *to Jesus, who, as you can see between the animals,* *is now born?*
A un niño llorando al hielo *van tres reyes a adorar*	*Three kings are going to adore a child* *crying in the cold,*
porque el niño puede dar *reinos, vida, gloria y cielo*	*Because the child can provide* *Kingdoms, life, glory, and heaven.*
Nace con tanta bajeza, *aunque es poderoso Rey,* *porque nos da ya por ley,* *abatimiento y pobreza*	*He was born so simple,* *Yet he is a powerful king,* *Because he is lawfully giving us* *Humbleness and poverty*
Por ello llorando al hielo van tres *reyes a adorar.*	*To him crying in the cold* *Three kings come to adore him*

Adoramus te, Christe

Orlando di Lasso

Orlando di Lasso was one of the premiere composers of the sixteenth century. Born at Mons in Hainaut in the Franco – Flemish province, Lasso was musically active from a young age and possessed great skill as a singer. So great was this skill, that according to legend Lasso was abducted three times in his youth due to the beauty of his voice. As he matured Lasso gained a great deal of fame upon relocating to Italy. It was during this time that Lasso served as a court composer and Maestro di cappella at St. John Lateran in Rome. In 1556 Lasso joins the court of Duke Albrect V of Bavaria in Munich and spends the remainder of his life in Germany. Lasso's vast compositional output is made up of approximately 60 masses, four passion settings, over 100 settings of the Magnificat, and numerous madrigals, motets, and chansons.

Adoramus te, Christe is a motet in the typical sixteenth century style. The piece is a brief demonstration of several of main characteristics of this style. The piece is polyphonic, with each voice part being of equal importance and independence. The four voice parts come together at cadential points, typically matching up with the end of each line text, before returning the polyphonic style. Another common compositional device of this style is musical imitation. An example of this practice is paired with the "per tuam sanctam crucem" text. The listener will notice that the same musical material is passed around the four sections of the choir at this point of the piece. Tonally, the piece remains fairly grounded in B flat major. However, there are moments that point the ear toward the dominant and the music does conclude in F major.

Adoramus te, Christe	*We adore thee, O Christ,*
et benedicimus tibi.	*and we bless thee,*
Quia per tuam sanctam crucem	*because by thy holy cross*
redemisti mundum.	*thou hast redeemed the world.*
Domine, miserere nobis.	*O Lord, have mercy upon us.*

Keep Your Lamps!

Spiritual, arr. André J. Thomas

André J. Thomas is Director of Choral Activities and Professor of Choral Music Education at Florida State University. Dr. Thomas received his degrees from Friends University (B.A.), Northwestern University (M.M.), and the University of Illinois (D.M.A). He is in demand as a choral adjudicator, clinician, and conductor for Honor/All-State Choirs around the world, as well as state, division, and national conventions of the Music Educators National Conference (MENC) and American Choral Directors Association (ACDA). He is a past president of the Florida ACDA, and the past president of the Southern Division of ACDA. Thomas has also served as conductor/clinician for the International Federation of Choral Musicians, and has been a guest conductor with the Birmingham Symphony Orchestra in England, the Berlin Radio Choir in Germany, the Netherlands Radio Choir, China's People's Liberation Orchestra and the Czech National Symphony Orchestra. Since 1988, he has also served as Artistic Director of the Tallahassee Community Chorus. Thomas is well-known as a composer and arranger, with works published by Hinshaw Music Company, Earthsongs, and the Choristers Guild. In 2011, Chorus America presented Dr. Thomas with its Distinguished Service Award.

Keep Your Lamps is an arrangement of a spiritual based on a parable from the New Testament. In the parable, ten virgins await the arrival of the bridegroom to claim his bride. Five of them are described as wise, having brought along extra oil for their lamps in case the groom's party is delayed. The other five were not so prepared. They have to go out to buy oil, miss the arrival of the groom, and are shut out of the wedding feast. The point of both the parable and the spiritual is to watch and persevere until Christ (the bridegroom) comes. The spiritual especially emphasizes endurance through life's hardship, and may also have had some use in the Underground Railroad, encouraging people preparing to escape slavery to keep watch, to be ready and brave.

(Ruthanne Fulton)

Keep your lamps trimmed and burning, the time is drawing nigh.
Children don't get weary 'til your work is done.
Christian journey soon be over, the time is drawing nigh.
Keep your lamps trimmed and burning, the time is drawing nigh.

Ave Maria **Tomás Luis de Victoria**

Victoria was a fervent Catholic and a priest in Rome whose understanding of his subject matter leads to beautiful text setting. *Ave Maria* begins with a fragment of chant in the tenor voices, sounding as if one voice is crying out to the Mother Mary. This leads into an imitative section as all four voices join in the request. Victoria moves from imperfect (duple) time into perfect (triple) time during a section begging Mary to intercede for sinners. He sets each phrase twice in this section, creating a pleading echo effect. The piece then moves back into imperfect time, interestingly enough, on the word for "sinners." The first amen is set with a descending line in the soprano, alto, and tenor line, while the bass provides a pedal tone which is then passed to the sopranos during the last statement of the amen. Although the compositional techniques used are typical for a Renaissance composer, Victoria manages to make the piece his own through his thoughtful setting of the text and interplay between voices.

(Kate McCoskey)

Ave, Maria, gratia plena,	*Hail, Mary, full of grace,*
Dominus tecum,	*The Lord is with you,*
benedicta tu in mulieribus,	*Blessed are you among women,*
et benedictus fructus ventris tui, Jesus.	*and blessed is the fruit of your womb, Jesus.*
Sancta Maria, Mater Dei,	*Holy Mary, mother of God,*
ora pro nobis peccatoribus,	*pray for us sinners,*
nunc et in hora mortis nostra. Amen.	*now and at the hour of our death. Amen.*

Med mitt öga se **Jerker Leijon, arr. Bo Hansson**

Swedish composer and guitarist **Bo Hansson** composes a wide range of music in both folk and jazz idioms. He studied guitar at the Royal Academy of Music in Stockholm and graduated in 1978. His first choral composition *Som när handen* was awarded 1st prize in a 1993 national choral composition competition. While his venture into choral music was relatively recent, its roots run deep, back to the days of his childhood when he sang in his local choir. Hansson believes that 'the human voice is the closest you can come to your soul' and consequently he writes simple sounding music that can be somewhat demanding for performers. Much of his choral music is set *a cappella* and contains intense and sustained vocal lines. Hansson also has a penchant for innovative text-settings, layering words over one another or, reversely, spacing the same text at different intervals in the voices creating a bell-like effect.

Jerker Leijon (1956-2009) was a Swedish composer and church musician particularly known for his work with amateur choirs and singers. Also well known is his book *Kör för alla* (Choir for all), which he was inspired to write after he overheard someone say "I cannot sing." Leijon set his simple melody to the text *Med mitt öga se*, written by Swedish writer and Christian retreat leader Margareta Melin. Her writings often reflect different stages of life and are a result of her existential questions concerning spirituality. *Med mitt öga se* is a short aphorism intended to be a kind of spiritual mantra. Melin explains that the words should be repeated numerous times and that "the repetition can cause the heart to take root in the heart's soil and grows into a tree that gives hope and strength, healing and consolation."

Hansson's arrangement embodies the pensive, spiritual nature of Melin's text. The beginning of the piece states the entire melody in E flat major sung by a solo voice(s). The echoing entrances of the choir are offset by the duration of a quarter note creating the bell-like effect characteristic of Hansson's music. Close dissonances are then sung and sustained until the next syllable of text. Dissonances of a whole step or half step are heard throughout the piece and clusters are created at the entrance of the first homophonic section of the choir. Following Melin's opinion, Hansson repeats the short aphorism several times in various textures with the choir echoing the soloist up until the last fully homophonic section. The final section is more triadic, but Hansson uses a D flat major chord, an attractive harmonic color, which drives the music to a surprising final cadence on an F major chord.

(Carlisle Schoner)

Med mitt öga se!	*With my eyes see!*
Med mitt öra hör!	*With my ears hear!*
Med mina händer handla!	*With my hands act!*
I mitt hjärta var!	*In my heart was!*

Margareta Melin

I'll ay call in by yon town **arr. Mack Wilberg**

I'll ay call in by yon town is from *Three Scottish Folks Songs* arranged by Mack Wilberg. The original melodies and words were found in The Oxford Scottish Song Book by Robert Burns (1759-1796). Robert Burns dedicated himself to rescuing dialect songs and traditional melodies from oblivion and neglect. Some of the songs were without words or with fragmentary or unsuitable words. Burns found a song without words that was going to be lost. The words to this buoyant song tell the story of a young man who travels to a town to secretly meet his fairest lass, Bonnie Jean. (Na-Rae Lee)

I'll ay call in by yon town,
And by yon garden green again!
I'll ay call in by yon town,
And see my bonnie Jean again.

There is none shall know,
there is none can guess
what brings me back the gate,
but she, my fairest faithful lass
and secretly we shall meet again.

She'll wander by the oaken tree
when trysting time draws near again,
and when her lovely form I see, O haith!
She's doubly dear to me.

Selections by the Cardinal Singers

Die mit Tränen säen **Heinrich Schütz**

Heinrich Schütz was one of the greatest German composers of the 17th century. In spite of strong objections from his family, he determined to study music, going to Venice to study with Giovanni Gabrieli, and eventually becoming Kapellmeister to the Elector of Saxony. Schütz's music is particularly notable his particularly expressive text painting and his overall care in musical craft. In these aspects he also significantly influenced the work of later German Lutheran composers.

Die mit Tränen säen, a setting of the first verses of Psalm 126, is a beautiful example of Schütz's care in crafting music that reflects the meaning and mood of a text. Each phrase is distinctively set, with its own motives, use of textures, and metrical alternations. Schutz uses poignant chromaticism and cross-relations, and expansive imitative lines to express the weeping and tears, which then alternate with jubilant triple rhythms and steady rising lines to express the joy of the sowers when the harvest is obtained.

Die mit Tränen säen
werden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen,
und kommen mit Freuden,
und bringen ihre Garben.

Who with grieving soweth,
he shall with gladness harvest.
He goeth forth and weepeth,
yet bearing precious seeds,
returning rejoicing he bringeth
boundless harvest.

Vinea mea electa (*Quatre motets pour un temps de pénitence* No. 2) **Francis Poulenc**

French composer Francis Poulenc studied piano in his teens with Ricardo Viñes and composition with Charles Koechlin in his early twenties. He became quite an outstanding pianist, and became French baritone Pierre Bernac's accompanist, for whom he composed a number of songs. Along with his songs, he wrote ballet, orchestral, piano, organ, and chamber works, but he may be best known for his choral compositions.

After the death of a close friend in a car accident in the 1930's, Poulenc produced a string of important sacred choral works. He composed his four Lenten motets in 1938-39, near the outbreak of World War II. The text of *Vinea mea electa*, appearing as a response to the Good Friday lesson from Lamentations Chapter 3, is taken mostly from Isaiah 5:1-7 and Lamentations 2:21. The "vineyard" refers to the house of Israel, and the question is asked how this "chosen vine" could become so embittered that it crucified Christ and set Barabbas free.

Vinea mea electa, ego to plantavi:
Quomodo conversa es in amaritudinem,
ut me crucifigeres et Barrabam dimitteres?
Sepivi te et lapides elegi
ex te et aedificavit turrim.

O vineyard, my chosen one, I planted you:
How have you been changed into bitterness,
that you would crucify me and set Barabbas free?
I built a fence around you and picked the stones
from you and built a watchtower.

Lay a Garland **Robert Pearsall**

English composer Robert Pearsall studied composition in Mainz, Germany for four years, then lived in Karlsruhe for a number of years. He inherited a property in England in 1836, and returned to his native country for a year to sell the property. In this time he began composing "madrigals" in the style of Morley and other Elizabethan madrigalists of the 17th century. The Bristol Madrigal Society was founded in 1837, with Pearsall as a founding member, and this offered the opportunity for his madrigals to be performed regularly. Over the next several years he wrote numerous madrigals and part songs for the Society.

Lay a Garland can best be described as a nineteenth-century English madrigal, coming more than two hundred years after the height of the Elizabethan madrigal period in England. The text is adapted from the play *The Maid's Tragedy* by Beaumont and Fletcher, from a song sung by Aspasia when her beloved is forced into a marriage of convenience to the King's mistress.

Lay a garland on her hearse of dismal yew;
Maidens, willow branches wear; say she died true.
Her love was false, but she was firm.
Upon her buried body lie lightly, thou gentle earth.

Sanctus (Mass for Double Choir) **Frank Martin**

Swiss composer Frank Martin composed his Mass for Double Choir in 1922, except for the Agnus Dei, which he added in 1926. He wrote the work freely, without commission and with no particular choir in mind to perform it. In fact, he chose not to have it performed, as he feared that it would be judged from a completely aesthetic point of view, and he looked at it as a matter between God and himself. Many years later Franz Brunnert, director of the Bugenhagen-Kantorei of Hamburg, noticed the manuscript score listed among Martin's works and asked to peruse the score. Martin agreed, and Brunnert persuaded him to allow the work to be performed. Brunnert conducted the premiere on November 3, 1963, 41 years after its composition. The Mass was published by Bärenreiter Verlag in 1972. Since its first performance, the Mass has been considered one of the great a cappella works of the 20th century.

While Martin's Mass bears the influence of the Italian Renaissance and French Impressionism, it is a sincere and intensely personal work. It ranges from sublime moments of religious emotion to outbursts of ecstasy. The Sanctus movement opens with men's voices, leading to a haunting theme by the sopranos of the first choir. The sopranos of each choir then pass a gliding melisma to each other on the word *Sanctus*. The *pleni sunt coeli* text is introduced in a chantlike manner by the second choir, answered by a joyous *Gloria* in 5/8 time by the first choir. The *Hosanna* ensues, treated antiphonally in 5/8 time, building to a joyous climax.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Der 2te Psalm: Warum toben die Heiden (Op. 78, No. 1) — Felix Mendelssohn

Mendelssohn moved to Berlin in late 1843 to take charge of the symphony concerts presented by the opera orchestra and to become director of sacred music at the Berlin Dom. He had just completed his incidental music for *A Midsummer Night's Dream*, adding 11 movements to the magnificent overture he had composed at the age of 17, and the public premiere was presented at the Berlin Schauspielhaus in October 1843. His position at the cathedral inspired some of his finest *a cappella* compositions. He wrote the three Psalms of Opus 78 to be sung as introits during church services at the cathedral. These monumental works of eight-part *a cappella* writing served as models for subsequent composers such as Brahms and Bruckner.

Psalm 2 (*Warum toben die Heiden*) was composed for the Christmas Day introit of 1843. Originally composed for double chorus and organ, it was revised by the composer in 1845 as a double choir *a cappella* work. The Psalm opens in G minor with raging antiphonal choruses on the text "Why do the heathen rage." Broad gestures in B-flat major contrast the divine Majesty with the agitation of the nations. Alternating trios of soloists follow at Verse 6: "Yet have I set my king upon my holy hill of Zion." The dramatic fury of the two choruses returns at Verse 9: "Thou shalt break them with a rod of iron." The women of the choir then quietly warn kings to "be wise" and judges to "be instructed:" the men urge them to "serve the Lord with fear" and "rejoice with trembling." At Verse 12, the key moves to G major as solo voices emerge, admonishing all to "Kiss the Son, lest he be angry, and ye perish from the way," while the chorus ominously warns them not to anger the Lord. Soloists and choir unite in the comforting conclusion to the Psalm: "Blessed are all they that put their trust in him." A magnificent, serene Gloria Patri, set for four voice parts, brings the work to its conclusion.

1. Warum toben die Heiden,
und die Leute reden so vergeblich?
2. Die Könige im Lande lehnen sich auf,
und die Herrn ratschlagen mit einander
wider den Herrn und seinen Gesalbten:
3. Lasst uns zerreissen ihre Bande,
und von uns werfen ihre Seile!
4. Aber der im Himmel wohnet,
lachet ihrer, und der Herr spottet ihrer.
5. Er wird einst mit ihnen reden in seinem Zorn,
und mit seinem Grimm wird er sie schrecken.
6. Aber ich habe meinen König eingesetzt
auf meinem heiligen Berge Zion.
7. Ich will von einer solchen Weise predigen,
daß der Herr zu mir gesagt hat:
Du bist mein Sohn,
heute hab' ich dich gezeuget;
8. heische von mir, so will ich dir
die Heiden zum Erbe geben,
und der Welt Ende zum Eigentum.
9. Du sollst sie mit eisernem Scepter zerschlagen,
wie Töpfe sollst du sie zerbrechen.
10. So lasset euch nun weisen, ihr Könige,
und lasset euch züchtigen, ihr Richter auf Erden.
11. Dienet dem Herrn mit Furcht
und freuet euch mit Zittern!
12. Küsset den Sohn, daß er nicht zürne,
und ihr umkommet auf dem Wege.
denn sein Zorn wird bald anbrennen,
Aber wohl allen, die auf ihn trauen.

(Gloria Patri)
Ehre sei dem Vater und dem Sohne
und dem heiligen Geiste.

1. Why do the heathen rage,
and the people imagine a vain thing?
2. The kings of the earth set themselves,
and the rulers take counsel together,
against the Lord, and against his anointed:
3. Let us break their bonds asunder,
and cast away their cords from us!
4. He that sitteth in the heavens
shall laugh: the Lord shall have them in derision.
5. Then shall he speak unto them in his wrath,
and vex them in his sore displeasure.
6. Yet have I set my king
upon my holy hill of Zion.
7. I will declare the decree:
the Lord hath said unto me,
Thou art my Son;
I have begotten thee this day.
8. Ask of me, and I shall give thee
the heathen for thine inheritance,
and the uttermost parts of the earth for thy possession.
9. Thou shalt break them with a rod of iron;
thou shalt dash them in pieces like a potter's vessel.
10. Be wise now therefore, O ye kings:
be instructed, ye judges of the earth.
11. Serve the Lord with fear,
and rejoice with trembling.
12. Kiss the Son, lest he be angry,
and ye perish from the way,
when his wrath is kindled but a little.
Blessed are all they that put their trust in him.

Glory be to the Father and to the Son:
and to the Holy Ghost.

Wie es war von Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen!
-Psalm 2

As it was in the beginning,
is now, and ever shall be:
world without end. Amen!

Veni, dilecte mi! **Wolfram Buchenberg**

Wolfram Buchenberg grew up in the Allgäu region of Bavaria, Germany. He studied composition with Professor Dieter Acker at the Hochschule für Musik und Theater in Munich. Since 1988 he has been an ensemble director and class piano teacher at the Hochschule. His compositional output includes solo works, orchestral pieces, and musicals, but he is most known for his choral works, including several works for children's choirs.

Professor Buchenberg has received commissions from the Südtiroler Sängerbundes in southern Tyrol, for whom he composed the children's musical König Laurin und sein Rosengarten in 1999, and from the Münchner Gemeinde to compose a Mass for the dedication of the newly-built Herz-Jesu Kirche. Other commissions include works for the Limburger Cathedral, the Deutschen Chorwettbewerb 2002, Music Sacra International 2002, the Mainz Cathedral, the Augsburg Philharmonic Orchestra, the Bamberg Cathedral, and the Bayerischen Rundfunkchor. His works have been heard at numerous international competitions and festivals. His *a cappella* work *Ich bin das Brot des Lebens* received special recognition at the 2005 Marktoberdorf International Chamber Choir Competition, as its performance by the Cardinal Singers and Kent Hatteberg received the Marie Straecker-Daelen Prize: the conductor's prize for the best interpretation of a contemporary choral work.

The biblical *Song of Songs* is a collection of vivid love poems, loosely framing a series of conversations between lover and beloved. The story may outline an actual relationship between King Solomon and a young Shulamite woman. Historically, the Song has been most often interpreted allegorically by both Jewish and Christian theologians so that the lovers represent either God and Israel, or Christ and the Church. Although similar images are found in the prophets, especially Isaiah, Hosea, and Ezekiel, the *Song of Songs* is probably best understood as a frank, redolent, and extravagant celebration of human love. All of the poems draw significantly on rich garden imagery, deliberately invoking themes of Eden/paradise, overflowing abundance, and innocent, unashamed love.

The text Buchenberg chose for *Veni dilecte mi* is spoken by the Shulamite woman. He writes that he simply set the text as he understood it: as an erotic daydream, which he realizes with lush, extended harmonies, and sensuous impressionistic colors. The opening gestures, the woman's invitation to her beloved, serve as a recurring refrain. Buchenberg uses dissonances between the inner voices and surprising chromatic progressions to depict the dreamy sensuality inherent in the images of ripe fields, flowers, grapevines and pomegranates that simply intensifies the lovers' desire and joy.

Veni, dilecte mi,
egrediamur in agrum,
commoremur in villis,
mane surgamus ad vineas,
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica:
ibi dabo tibi ubera mea.
-Song of Songs 7:11-12

Come, my beloved,
let us go forth into the fields,
and lodge in the villages;
let us go out early to the vineyards,
and see whether the vines have budded,
whether the grape blossoms have opened
and the pomegranates are in bloom:
There I will give you my breasts.

O lux beata Trinitas **Ko Matsushita**

Japanese composer/conductor Ko Matsushita graduated with a degree in composition from the Kunitachi College of Music, where he is now a lecturer. He studied choral conducting with Péter Erdei in Hungary. He is a jury member of the Japan Choral Association, NHK (Japan Broadcasting Association) School Choir competition, and the Composing Chorus Works Competition of Tokyo Cultural Hall. He is the author of a junior high school music textbook published by Kyoiku Publishing. Additionally, he is an executive board member of the Japan Choral Association and vice-president of the Tokyo Choral Association. He is resident conductor and artistic director of ten choirs. Ensembles under his direction have won prizes at numerous international competitions. His mixed choir Vox Gaudiosa performed at 7th World Choral Symposium in Kyoto, Japan in 2005. In 2005, Mr. Matsushita

became the first Asian to receive the "Robert Edler Prize for Choral Music," an award bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. He is a frequent member of international juries at choral competitions.

O lux beata Trinitas, for six-part chorus, is a powerful work of mixed meter, driving rhythm, and mighty block chords. While largely tonal in harmony, it features a static, repetitive first soprano part paired with the melodic motion of the second soprano, creating riveting half-step and whole step dissonances. The hushed beginning, with clashing rhythms between the soprano parts on a unison D, lend a mysterious quality to the opening; the entrance of the male voices establishes the tonality, first in G major, then A major. As the work unfolds, the tonality shifts to C major, with biting major chord clashes between the male and female voices. An abrupt jump to a tritone F-sharp, with the voices chanting the text in octaves, leads to a B major section. The return to C major, this time *fortissimo*, is even more riveting than before. From its onset, *O lux beata Trinitas* maintains continuous energy and drive.

O lux beata Trinitas,
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.

-attributed to St. Ambrose

O Trinity of blessed Light,
and principal Unity,
now that the fiery sun recedes,
illuminate with heavenly light our hearts.

Thee we praise with song in the morning,
thee we beseech in the evening;
thy suppliant glory we adore
throughout all ages forever.

Prayer

René Clausen

Raised in California, René Clausen graduated from Wilton Senior High School in Wilton, Iowa. He holds his undergraduate degree from St. Olaf College, and his master's degree and doctorate from the University of Illinois. He has served as director of the Concordia Choir at Concordia College in Moorhead, Minnesota since 1986. Prior to his appointment at Concordia, he was Director of Choral Activities at West Texas State University in Canyon Texas, and Assistant Professor of Choral Music at Wichita State University.

Dr. Clausen has composed works for high school and church choirs as well as more technically demanding compositions for college and professional choirs. Clausen's compositional interests include works for the stage, solo voice, film and video composition, choral/orchestral compositions and arrangements, as well as works for orchestra and wind ensemble. He regularly composes on a commission basis, and is a frequent guest conductor and composer-in-residence. His *Memorial*, a composition for mixed chorus, orchestra, and baritone solo based on the events of September 11, 2001, was the Raymond W. Brock Commission for the American Choral Directors Association National Convention in New York City in February 2003.

Clausen is a frequent guest conductor and guest composer/lecturer, both nationally and internationally. He has conducted All-State choirs in more than 15 states. In addition to choral conducting, Dr. Clausen is becoming increasingly well-known as a guest conductor of the major choral/ orchestral literature.

Prayer was commissioned in 2009 by the Yale Alumni Chorus Foundation, Jeffery Douma, director, and premiered during the their tour to Mexico and Guatemala in August 2009. It is an adaptation of a favorite prayer of Mother Teresa of Calcutta, set in a simple yet captivating manner.

Help me spread your fragrance wherever I go.
Flood my soul with Your spirit and life.
Penetrate and possess my whole being so utterly
that my life may be only a radiance of Yours.
Shine through me and be so in me
that every soul I know will feel Your presence in my soul.
Let them look up and see no longer me, but only You.
Amen.

- Mother Teresa of Calcutta

Amazing Grace **arr. Ēriks Ešenvalds**

The lyrics to Amazing Grace, perhaps the world's most beloved hymn, were written by former British slave trader John Newton and first performed on Jan. 1, 1773, 25 years after his conversion to Christianity. Newton was a minister-composer who wrote a hymn each week based on the main Biblical text of his sermon; "Amazing Grace" supported the sermon based on 1 Chronicles 17: 16-17, where King David responds to God's promise that his descendent would have an eternal kingdom by asking, "Who am I, O LORD God, and what is my family, that you have brought me this far?"

Newton's original hymn contained 6 stanzas. They emphasized his separation from God ("I once was lost"), his lack of appreciation for the beauty of God's person and God's kingdom ("Twas blind"), and his spiritual depravity ("a wretch like me"). A man in his condition did not deserve God's favor either on earth or in heaven. That God would choose Him for a relationship that begins on earth and continues into eternity in heaven was surely grace. This grace, based on God's choosing the undeserving sinner, gave Newton strength to overcome difficulties ("through many dangers, toils and snares," "and grace my fears relieved").

In 1835, William Walker combined Newton's original lyrics with the now familiar tune in his popular American hymnbook The Southern Harmony. The tune was originally called "New Britain" and its author is unknown. In 1910, American hymn writer and publisher Edwin Othello Excell eliminated Newton's last three stanzas which emphasized God's eternal goodness, and added a fourth verse from the hymn "Jerusalem, My Happy Home" "When we've been there ten thousand years . . ."); an idea perhaps inspired by Harriet Beecher Stowe, who first made this addition in her 1852 classic Uncle Tom's Cabin. Excell's version of "Amazing Grace" is now the one most commonly heard.

One unintentional result of removing Newton's last three stanzas from "Amazing Grace" is that the source of grace becomes vague, which has made the song an anthem for self-help. From this point of view, grace is no longer a gift from God which allows the undeserving person to have a relationship with Him, but a term for how life rewards those who refuse to give up in hard times. In this version of the song, Ēriks Ešenvalds restores Newton's original fourth stanza in an effort to clarify the meaning and the source of grace.

(Program note by Rev. G. David Lloyd, Director of Agape Latvia)

Amazing grace, how sweet the sound
that saved a wretch like me,
I once was lost, but now am found.
Was blind, but now I see.

Amazing grace that taught my heart to fear,
and grace my fears relieved.
How precious did that grace appear
the hour I first believed.

Thro many dangers, toils and snares
I have already come;
'Tis grace has brought me safe thus far,
and grace will lead me home.

The Lord has promised good to me,
His word my hope secures.
He will my shield and portion be,
as long as life endures.

When we've been there ten thousand years,
bright shining as the sun,
we've no less days to sing God's praise
than when we first begun.

Amazing grace, how sweet the sound
that saved a wretch like me,
I once was lost, but now am found.
Was blind, but now I see.

Cantico de Celebracion

Leo Brouwer

Composer, guitarist and conductor Leo Brouwer Mezquida was born in Havana, Cuba, in 1939 into a family of musicians. In 1959 he was awarded a scholarship to study guitar Hartford University and then composition at the Juilliard School in New York. He was appointed director of the Instituto Cubano de Arte e Industria Cinematográficos in 1960. Since then, he has been associated with the Cuban musical avant-garde, serving as adviser to Radio Habana Cuba and teaching at the Conservatorio Nacional. He established the biennial Cuban Guitar Competition and Festival and since 1981 has been general director of the Orquesta Sinfónica Nacional de Cuba. Conducting engagements have taken him to a number of countries.

Brouwer's compositions fall into three distinct periods. The third period, dating from the late 1970s, Brouwer himself has described as national hyperromanticism, a return to Afro-Cuban roots coupled with elements of traditional technique and of minimalism. In addition to his many film scores, he has written orchestral works, including concertos for the guitar, the flute, and the violin, and chamber works that often include the guitar. Many of his guitar compositions have won an international reputation, with a firm place in current repertoire, played and recorded by guitarists throughout the world. He has also written a number of choral compositions in recent years.

Dea badum de ah
Canta cantor un aleluya,
un aleluya para ti cantor,
canta cantor para ti mismo,
cantor celbra y canta un aleluya, cantor.
chiquitipaquiti
a celebrar un aleluya para ti,
un aleluya canta,
dum ba dum ah, tralala
canta cantor un aleluya, canta.
Buena, que buena esta la vida,
los unos para abajo,
los otros para arriba,
barullo, que venga el barullo,
dale cuerda a tu cuerpo,
que ;a' eso es tuyo.
a celebrar, un aleluya para ti,
un aleluya canta.

Dea badum de ah
singer, sing an alleluia
an alleluia for you, singer,
sing, singer for yourself,
celebrate, singer and sing an alleulia.
chiquitipaquiti
an alleluia, in order to celebrate yourself,
sing an alleluia,
dum ba dum ah, tralala.
Sing, singer, an alleluia, sing.
Good, how good life is,
some down below,
some on top,
Noise, let the noise come,
straighten up your body,
that is why it is yours.
An alleluia, to celebrate yourself,
sing an alleluia.

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SCHOOL OF MUSIC

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The 2nd Street Chamber Orchestra

Brandon Neal, *conductor*

Student Recital

Wednesday Evening
February 29, 2012
8:30 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
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Thank you.

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Overture from *La Clemenza di Tito* (1791) — Wolfgang Amadeus Mozart (1756-1791)

Pavane Pour Une Infante Defunte (1910) — Maurice Ravel (1875-1937)

Symphony No. 92 in G Major "Oxford" (1789) — Franz Joseph Haydn (1732-1809)

- Adagio-Allegro Spiritoso
- Adagio
- Menuetto: Allegro
- Presto

PERSONNEL

Violin I
Julianne King
Michael Lambert
Brittany Washam

Violin II
Courtney Morrison
Alex Moore
Ashley Wolf
Chloe Meinshausen

Viola
Geoff Britton
Maprang Fakto
Rachel Miller
Brittany Whalen

Cello
Ryan Snapp
Jared Latta
Nick Volpert

Bass
Sam Zaccone

Flute
Lauren Canady
Sam Williams

Oboe
Caitlin Doulenc
Teil Rochelle

Clarinet
Samantha Holman
Alex Ravitz

Bassoon
Lauren Roreig
Jackie Royce

Horn
Ben Taylor
Matt Williams

Trumpet
Brad Curtin
Todd Mullins

Harp
Roseanna Shafer

Timpani
Sam Rouster

UofL School of Music
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Rebecca Neely, violin
Student of J. Patrick Rafferty
Adrienne Fontenote, piano

Graduate Recital

This recital is presented in partial fulfillment of the Masters of Music degree

Feb. 29, 2012
7:00 pm
Comstock Hall

PROGRAM

Distance De Fée (1989) — Toru Takemitsu (1930-1996)

Partita No. 1 (1720) — Johann Sebastian Bach (1605-1750)

Allemanda
Double
Corrente
Double
Sarabande
Double
Tempo di Bourrée
Double

- intermission -

Concerto No. 3 (1880) — Camille Saint-Saëns (1835-1921)

Allegro Non Troppo
Andantino quasi allegretto
Molto Moderato e maestoso

Program Notes

Toru Takemitsu
Oct 1930- Feb 1996

Takemitsu was largely self taught in composition. When serving for the military, Takemitsu's curiosity and awareness of western music increased, especially while stationed at an American military base. Two composers, Claude Debussy and Oliver Messiaen became very influential to Takemitsu's compositional style as he became more aware of the western style of music. His many musical works include orchestral, concertante, chamber, keyboard, choral, vocal, jazz, stage, electronic, film, radio, and television scores. Takemitsu earned many awards and won various contests, including the Grawmeyer award in 1994 for his piece, *Fantasma/Cantos*. Though his style changed many times through the years as Takemitsu attempted new techniques of musical writing, his main stylistic features include modal melodies from a chromatic background, suspension regular of meter, and acute sensitivity of timbre and pitch. When speaking about his own music, Takemitsu wrote, "music is either sound or silence. As long as I live I shall choose sound as something to confront silence." Takemitsu felt a certain calling as a composer and wrote all of his pieces with technical and spiritual care. *Distance De Fée* is a perfect piece to illustrate Takemitsu's compositional style. Both accompaniment and solo part seem to float through musical ideas without any need of rhythmic pulse. Chromatically changing melody is paired with a wide range of dynamic changes. The result is a musical work of many colors and sensitivities of an ethereal and floating quality.

Johann Sebastian Bach
May 1605- July 1750

Johann Sebastian Bach, a prolific composer, may be regarded by some as the greatest composer of all time. His employment as Kapellmeister of churches for most of his years of his life gave him the chance to write many cantatas and sacred works. One of his best known sacred works is the *St. Matthew's Passion*, a large Easter cantata for choir and orchestra. A Christian, Bach dedicated all of his musical works to the glory of God and wrote this statement at the end of every piece of music he has written. When in Köthen, Bach was Kappelmeister for Prince Leopold from years 1717-1723. Prince Leopold did not require very elaborate music as he was Calvinist rather than Lutheran. This gave Bach the ability to use his musical energy to write many of his secular genres and instruments works. It was during this time that he completed his violin sonatas and partitas for violin. The B minor partita is unique in that each dance movement is followed by a movement called a *double*. This movement follows the exact harmony of the previous movement, but has a contrasting character and form. Throughout the piece itself Bach's compositional elements are just as detailed and in depth as his many other pieces. Interwoven melody lines, complex counterpoint, brilliant sixteenth note passages, and soaring melodies are just a few of Bach's techniques used in this piece.

Camille Saint-Saëns
Oct 1835- Dec 1921

Camille Saint-Saëns, along with being a musician and writer, was a prolific composer during France's musical renaissance in the 1870s. Beginning his musical training at the Paris Conservatoire in 1848, Saint-Saëns studied organ, winning the *premier deprix* in year 1851. Continuing in his studies in organ, Liszt hailed him as the best organist in the world. Saint-Saëns also studied composition at the conservatoire as well, and continued writing music throughout his life. He has since contributed many wonderful pieces of music in the classical genre, including one of his most popular pieces, The Carnival of the Animals. Along with writing many choral, orchestral, and chamber works, Saint-Saën has written three violin concertos, the 3rd having become a standard piece of the repertoire of many violinists today. The three movement work shows Saint-Saëns' ability to paint beautiful musical pictures through his melodies and colors, while also showing the full range of the violin through brilliant virtuosic passages. The concerto's passionate first movement is contrasted by the serene, lovely sound of the second. The third movement begins almost in a surprise, with gusto and momentum throughout. Each movement is unique in its contrasting themes and musical surprises, leaving the listener enjoying the journey through the concerto's musical ride.

Written by Rebecca Neely

Rebecca Neely dedicates this recital to her late Grandmother, Virginia Clark, who recently passed away, and to her Heavenly Father, the giver of musical gifts.

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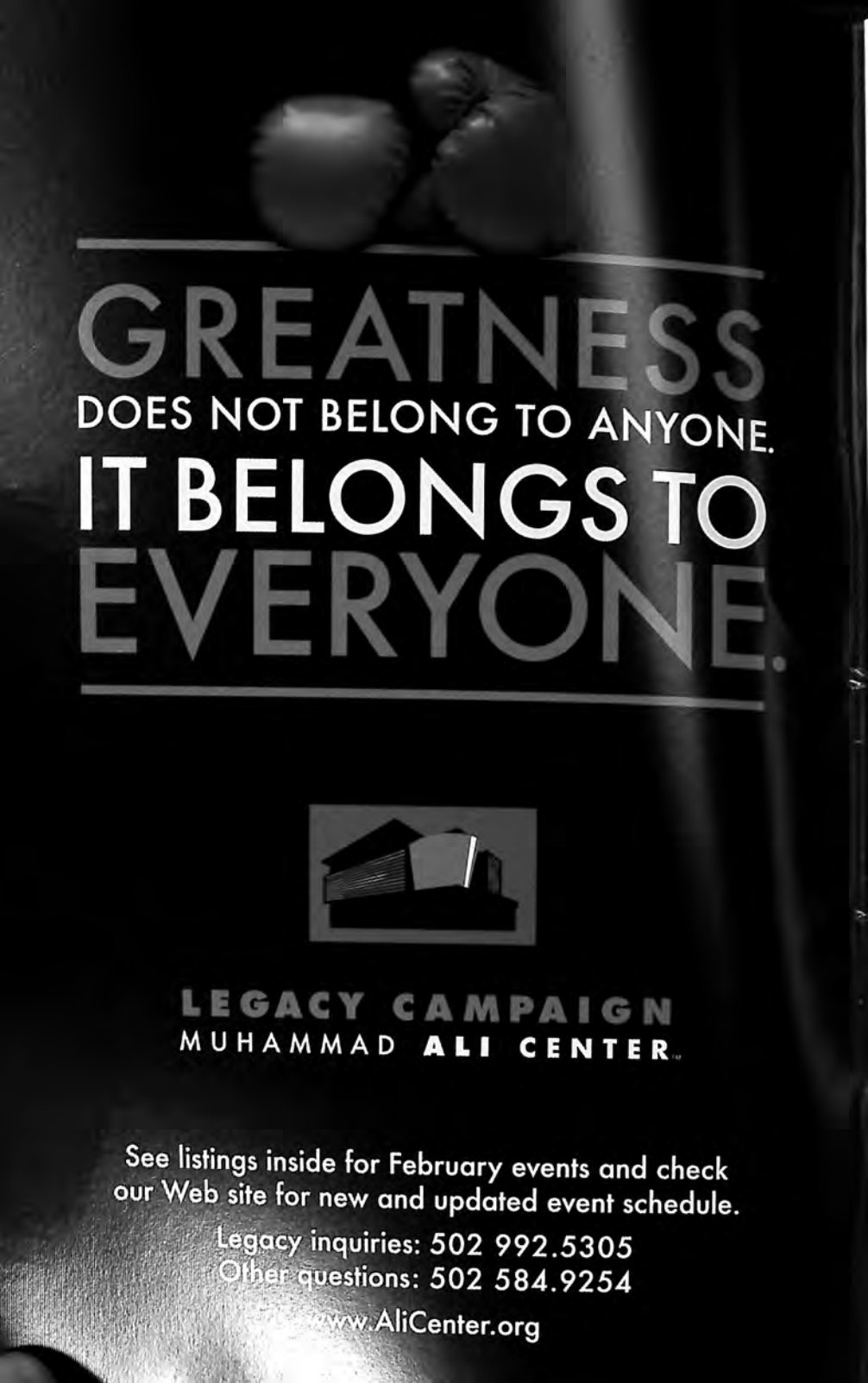
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www.AliCenter.org

African American History Month

Cultural Events Calendar

February 2012

Events - Exhibits - Attractions

Metro Louisville

19th year of publication

Copies available at:

African American Heritage Center
1701 W. Muhammad Ali Blvd.
Republic Bank - any branch
Louisville Urban League - 1535 W. Broadway
Actors Theatre - 3rd & Main Streets
Main Library - 301 York Street
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In Recognition

Dr. Carter G. Woodson, 1875-1950

Preeminent historian, scholar, author, teacher and mentor...

- Founder of *The Association for the Study of Negro Life and History (1915)*
- Publisher of *The Journal of Negro History (1916)* and *Negro History Bulletin (1937)*
- "Father" of Negro History Week (1926)

"...to dramatize the achievements of persons of African blood."

WOODSON SKETCH
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Louisville, Kentucky

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ATTRACTIONS

"Ordinary People. Extraordinary Courage" Men and Women of the Underground Railroad

Featuring an interactive film, this award-winning exhibit allows visitors to explore the actual lives of two groups of people living in this borderland area between the North and the South: the enslaved fugitives whose yearning for freedom compelled them to escape on a long trek filled with danger at every turn, and the helpers, both black and white, whose selfless acts of courage assisted those on the run. **The Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Museum hours: Tues-Saturday,
10 am - 5:30 pm. Call (812) 944-7336. www.carnegiecenter.org

OPENING Saturday, February 4, 10:30 am

"Remembered: The Life of Lucy Higgs Nichols"

A new permanent exhibit. Learn about the life of **Lucy Higgs Nichols,** from her escape from slavery in 1862, through her service as a nurse with the 23rd Indiana Regiment during the Civil War, to her life in freedom in New Albany, as an admired citizen. Her wartime service earned her a nurse's pension by a Special Act of Congress in 1898. **The Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Museum hours: Tues-Saturday,
10 am - 5:30 pm. Call (812) 944-7336. www.carnegiecenter.org

"Muhammad Ali Center"

An international educational center that is inspired by the ideals of its visionary founder, Muhammad Ali. A series of media stations and interactive exhibits present Ali's biographical storyline through the six core values of his life: **respect, confidence, conviction, dedication, spirituality and giving. Muhammad Ali Center.** 144 N. Sixth St. Admission: $9 adults,. $8 seniors,
$5 students, $5 military, $4 ages 6-12. Free 5 and under. Call 584-9254. Center hours: Tuesday-Saturday 9:30 to 5, Sunday 12 noon to 5, Monday Closed. www.alicenter.org

"Louisville Slugger Museum and Factory"

This "Best Tourist Spot" in town features a short film - "The Heart of the Game," numerous interactive exhibits, the biggest baseball bat in the world, and a factory tour to see bats being made. **Louisville Slugger Museum and Factory.** 800 W. Main St. Admission $10 adults (13-59), $9 seniors, $5 ages 6-12. Free 5 and under. Call 1- (877) 775- 8443. www.sluggermuseum.org

PERFORMANCES

Sunday, January 15 - 5 pm
"Keepers of the Dream"

The public is invited to a community arts celebration of Dr. King's vision. The Kentucky Center ArtsReach collaborates with Louisville Metro, Louisville Central Community Centers, Inc., and River City Drum Corps. Program will include presentation of the Freedom Award by **Mayor Greg Fischer**, presentation of 2012 ArtsReach Living The Vision Awards and a post reception in the East Room. **Kentucky Center's Whitney Hall.** 501 W. Main St. Free admission. Call 562-0754. www.kentuckycenter.org

February 1 - 3 at 8 pm
February 4 at 3 pm & 8 pm
February 5 at 3 pm only
"Blues for an Alabama Sky"

This poignant drama by **Pearl Cleage,** examines the struggles of friends to achieve their dreams amidst the harsh realities of Harlem during the Great Depression. Directed by **Nefertiti Burton**, associate theatre professor, the AATP production will be presented at the **Thrust Theatre**, 2314 South Floyd Street, UofL Belknap Campus. Admission: $12 for the general public, $10 for faculty and staff, $8 for students and senior citizens. Call 952-6814. www.louisville.edu/theatrearts ***Talkback and reception following February 2nd performance sponsored by the Anne Braden Institute.**

Tuesday, February 7 at 7 pm
"Jamey Abersold Jazz Quartet"

This outstanding ensemble brings jazz to schools in the southern Indiana/ Louisville area. Featured artists are **Steve Allee** (piano), **Tyrone Wheeler** (bass), **Jonathan Higgins** (drums), and **Jamey Abersold** (alto sax). Concert will present jazz standards as well as original works by Abersold. **New Albany-Floyd County Public Library.** 180 W. Spring St. New Albany, IN. Free admission. Call (812) 949-3527.

Because plans may change, patrons are urged to confirm events prior to attending.

PERFORMANCE

Friday, February 24 - 7 pm

"10th Street Blues Band - Blues Night"

Blues music is a key part of Louisville's history, with its roots dating back to the beginning of the 20th century. Several legendary blues artists called Louisville their home, including Sylvestor Weaver, who recorded the first blues guitar record in 1923. Other local blues legends include Bill Gaither, Sarah Martin, Helen Humes and Edmonia Henderson. **Sonny Sitgraves** (drums), **James Watkins** (bass), **Billy Bird** (vocals and harmonica) and **Pen Bogert** (guitar) have been playing together for more than 10 years. Bogert, a former Filson staff member, will provide a brief introduction to the history of blues, with music to be enjoyed throughout the rest of the evening. Materials relating to blues history will also be on display. **Filson Historical Society,** 1310 South Third Street. Admission: $25 ($20 for Filson members). Reservations are necessary.

Call 635-5083 or visit www.fllsonhistorical.org

EXHIBITS

January 17 through March 16

"IndiVisible"

A Smithsonian Exhibit

Within the fabric of American identity is woven a story that has long been invisible - the lives and experiences of people who share African American and Native American ancestry. For African-Native Americans, their double heritage is truly indivisible. **Muhammad Ali Center.** 144 North 6th Street. This exhibit is included in admission price. $9 adults, $8 seniors, $5 military and students, $4 children (6 to 12), children 5 and under free. Call 992-5343.

January 23 through February 20

"18th Annual African American Art Exhibition"

This African American Art Exhibition celebrates African American history and culture through the arts. A public reception honoring the artists will be held on Friday February 3, beginning at 5:30 pm. **The Gallery at Actors Theatre of Louisville.** 316 W. Main Street. Free admission. Call 584-1205.

QUICK START STORY GALLERY

A new family installation at the Speed Art Museum–ON VIEW NOW! Join us and have fun exploring stories in the museum's collection.

The **Speed** Art Museum

502.634.2700 speedmuseum.org

Jacob Lawrence (American, 1917-2000) Published by IBM Corporation, New York. Printed by Ives Sillman, New Haven, Connecticut. [detail] *The Builders*, 1974. Screenprint on cream wove paper (from hand-cut kit). Gift of Polly Jones.

EXHIBITS

February 1 through 29

"A Photographer's Reflection from Ghana"

Opening reception Friday, February 2, 5 to 9 pm
Second reception Sunday, February 19, 2 to 4 pm

Aukram Burton is an award-winning educator, media artist and media producer. Through his work, he seeks to accurately represent the vast contributions of African culture and ethics to the world. **Wayside Expressions Gallery at Hotel Louisville.** 120 West Broadway. Exhibit hours: Monday through Friday 11:00 am to 1:30 pm or by appointment. Free admission.
Call 836-7661.

Through Summer 2012

"Quick Start Story Gallery"

The Speed Art Museum welcomes you to a new experimental gallery area located on the museum's main level sculpture court. *Quick Start Story Gallery* is an exciting new gallery initiative designed to let our visitors have fun exploring stories in the museum's collection. It is to serve as a fun "starter" gallery for a casual family visit. Our idea is to make a family visit to the museum into a fun ride, letting our families discover the stories behind the art, talk with each other about what you see and make up your own stories to unlock a work of art. Featured are works by **James Tissot, Jacob Lawrence, Henry Moore, Ed Hamilton** and others. The gallery will feature easy and fun discussion and activity suggestions - for you and your family. Engaging family audio spots you can listen to on your cell phone, and hands-on and minds-on activities for families to bring the artwork to life. Included with museum general admission. **Speed Art Museum.** 2035 South 3rd Street. Hours: Wed/Thur/Sat 10-5, Fri 10-9, Sun 12-5, Mon/Tue Closed. Admission: $10 adults, $8 seniors, $5 Children 3-17, Children under 3 free. Call 634-2700. www.speedmuseum.org

Because plans may change, patrons are urged to confirm events prior to attending.

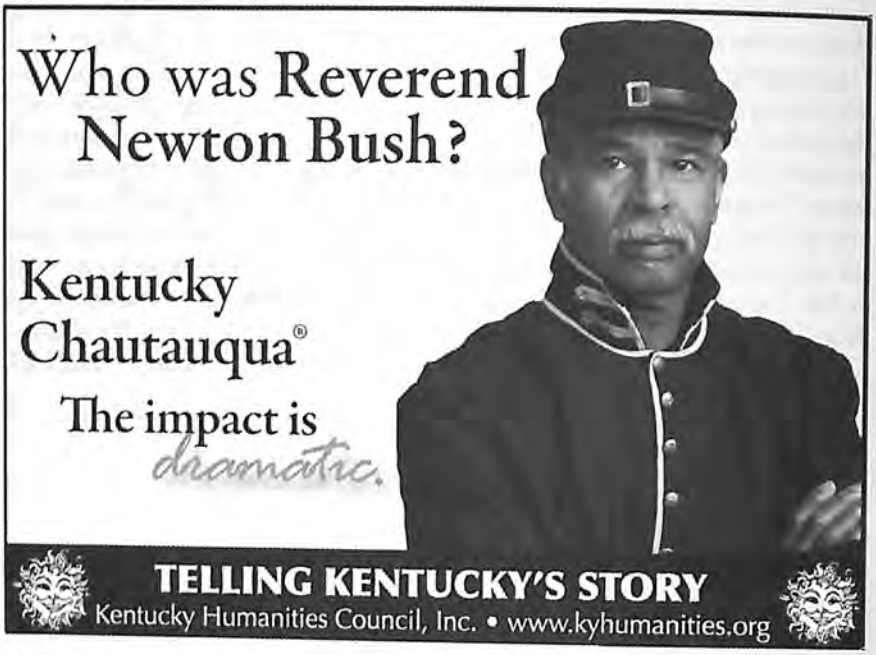
EXHIBIT

February 1 through February 29

"Journeys Through the African Diaspora: A Photographic Retrospective 1979-2011"

Opening reception Friday, February 10 - 5:00 pm

Presenting a collection of photographs by renowned educator, artist and photojournalist **Aukram Burton**, His extensive travels have afforded him the opportunity to capture many memorable images re‡ecting the people, places and events associated with the African Diaspora. The product of over three decades of travel to Ghana, Nigeria, Senegal, South Africa, Brazil, Cuba, Jamaica, Panama, and within the United States, *Journeys Through the African Diaspora* broadens our awareness and challenges the negative perceptions commonly held about people of African descent. In providing glimpses of Africans from some of the many countries on the African continent and those of African descent around the globe, this compelling exhibit invites the viewer to contemplate the full range of the "African" experience - highlighting not only what is common but also what is decidedly unique. **Kentucky Center for African American Heritage - Pavilion Lecture Gallery.** 1701 W. Muhammad Ali Blvd. Free admission. Gallery hours: Tuesday - Friday 10 am to 5 pm, Saturday & Sunday 12 noon to 5 pm, Monday closed. *Schools interested in scheduling a gallery talk for students with the photographer should contact Catherine Collesano at 485-7075 or catherine.collesano@jefferson.kyschools.us



EVENTS

Monday, January 16

5:30 pm — Movie and panel discussion. **"Continuing the Dream."** Please join the **Ali Center** for a FREE screening of **Rev. Dr. Martin Luther King, Jr.'s** renowned speech, **"I Have A Dream,"** Following the screening, local Louisville historians and activists, including **Walter W. Hutchins**, will lead a panel discussion on "Continuing the Dream." Topics will include Louisville's current struggles with socioeconomic and racial discrimination and how, as a community, we can continue to work for social justice and equality. **Muhammad Ali Center.** 144 N. Sixth Street. Admission free. Call 992-5341. www.alicenter.org

Sunday, January 22

2:00 pm — Meeting. **Louisville Historical League Annual Meeting.** Annual awards program and a presentation by author **Rick Bell** on the 75th anniversary of The Great Flood. **Water Tower.** Zorn Avenue & River Road. Admission free. www.louisvillehistoricalleague.org

Tuesday, January 24

8:00 am — Conference. **16th Annual Louisville Metro Human Relations Commission Race and Relations Conference.**
"50th Anniversary Celebration - Then and Now 1962 - 2012"
Morning keynote by **Mayor Greg Fischer.** Luncheon keynote by **Lee Mun Wah,** internationally renowned Chinese American documentary filmmaker, author, poet, Asian folk-teller, educator, community therapist and master diversity trainer. He is the Executive Director of *Stirfry Seminars & Consulting.*
Muhammad Ali Center. 144 North 6th Street. Registration $75. Call 574-4332. www.louisvilleky.gov/humanrelations

CONFERENCE BREAKOUT SESSIONS

Living The Story (History of Civil Rights)
EEOC Legal Update (CLE)
Lee Mun Wah's film **"Last Chance for Eden"**
"Two Centuries of Black Louisville" (Signing)
HUD Legal Update (CLE)
"Then and Now" 1962-2012
Where Do We Go From Here?
Environmental Racism
Cultural Diversity
Board of Education - Student Assignment Discussion

BOOK SIGNING

"Two Centuries of Black Louisville: A Photographic History"

by

Mervin Aubespin, Kenneth Clay and Blaine Hudson

Here are ten more chances to get your signed copy of this monumental and glorious history-picture book by our own beloved history makers themselves. And, you can hear their personal comments about this journey.

Jan 24 10:20 - 11:20 am Workshop at 16th Annual Louisville Metro Human Relations Conference. **Muhammad Ali Center.** 144 North 6th St

Feb 1 9:00 - 10:00 am **Brown-Forman**. 850 Dixie Highway.

Feb 1 1:15 - 2:30 pm **Locust Grove.** 561 Blankenbaker Lane.

Feb 4 11:00 - 12:30 pm **Saturday Academy. DuValle Education Center,** 3610 Bohne Avenue - rear entrance off parking lot.

Feb 6 12:00 - 1:30 pm **Jefferson Community and Technical College - Downtown Campus.** 109 East Broadway.

Feb 13 1:30 - 3:00 pm **Jefferson Community and Technical College - Southwest Campus.** 1000 Community College Drive.

Feb 19 2:00 - 3:00 pm **Louisville Historical League at Broadway Temple AMEZ.** 1301 West Broadway.

Feb 21 12:00 - 1:00 pm **The Carnegie Center for Art & History.** 201 East Spring Street. New Albany, IN.

Feb 27 6:30 - 7:30 pm **Crescent Hill Library.** 2762 Frankfort Avenue.

Feb 28 4:00 - 6:00 pm **Simmons College of Kentucky.** Steward Hall, Heritage Room. 700 West Kentucky Street.

Because plans may change, patrons are urged to confirm events prior to attending.

EVENTS

February 1 through 29

Black History Month Quilt Project
Children ages 5 to 12

Come in anytime during Black History Month to make a quilt square expressing your dreams for the future, or gratitude for those who went before you.
Newburg Library. 4800 Exeter Avenue. Free. Call 479-6160.

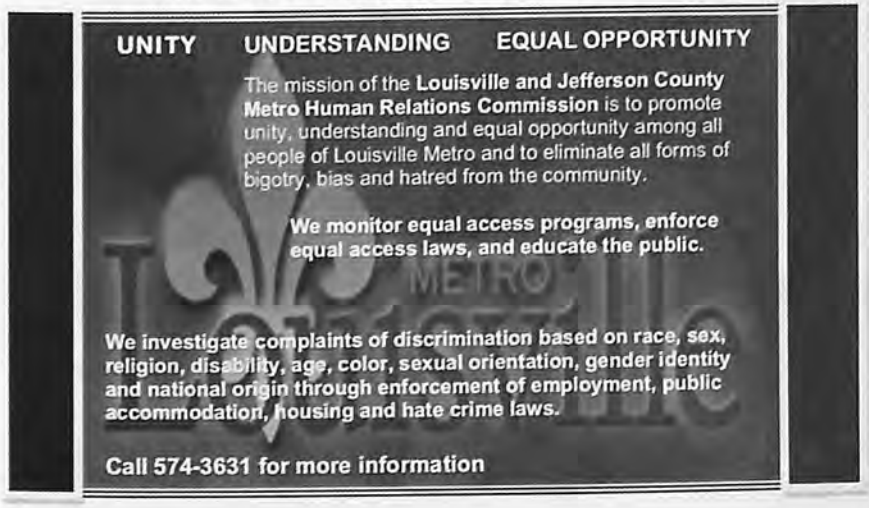
Display
"Great Reads on African American History"
Southwest Library. 10375 Dixie Highway. Free. Call 933-0029

Wednesday, February 1

7:00 pm Adult program. **People's University: "A Community Dialogue on Building African American and Hispanic/Latino Unity."**Facilitated by **Enid Trucios-Haynes.** Including panelists: Councilwoman **Attica Scott,** State Repesentative **Reginald Meeks, Mari Mujica,** and others TBA. **Iroquois Library.**
601 West Woodlawn Avenue. Free. Call 574-1720.

Saturday, February 4

9:00 am Book sale. **Annual Black History Month Book Sale.** Sponsored by Friends of the New Albany Library. All books in the History section plus all biographies of African Americans or books written by African Americans will sell at a special discounted price of 50 cents for hardback and 25 cents paperback. Many children's books on the Black History Month theme will be available too and at even lower prices. **New Albany Library Annex Building.** 180 West Spring Street. New Albany, IN.
Free admission. Call (812) 944-9784. www.nafclibrary.org



Ben Richmond
President/CEO

Louisville Urban League

Empowering People. Changing Lives.

Our Mission

As an active partner, leader and catalyst we will assist African Americans, other minority groups and the disadvantaged attain social and economic equality and stability through direct services and advocacy.

Objectives

Provide an array of services to help primarily low to moderate income people to achieve economic and social stability through workforce participation and obtaining affordable housing and helping school age children achieve success. We promote strong human relations and a greater appreciation for diversity at all levels of our community.

Agency Hours / Monday - Friday 8:30 am - 5:00 pm

WORKFORCE DEVELOPMENT SERVICES	CENTER FOR HOUSING & FINANCIAL EMPOWERMENT	YOUTH DEVELOPMENT & EDUCATION
Individuals • Employability/Life Skills Training • Basic Education Skills Referrals • Computer Skills Training • Resume Preparation • Interviewing Skills Training • Job Search Assistance • Job Referrals & Placement Assistance **Employers** • Job Listings • Targeted Outreach & Recruitment for Applicants • Job Referrals from a diverse pool of qualified applicants to achieve affirmative action/ diversity goals • In-house Employer Job Fairs	**Services Offered** • Assessment of individual or family's housing needs • Developing a family plan for obtaining affordable housing • Rental Readiness Training • Home Ownership Training **Financial Literacy Training** • Developing a Family Budget • Credit Counseling • Mortgage Default/ Delinquency Prevention • Foreclosure Prevention	**Special Programs** • Project Ready (A Leader's Program) • The Rising 5th Graders Program • The Street Academy • Leading II Reading Tutorial Program • Urban Youth Golf Program **Services** • Academic Tutoring • Life Skills/Personal • Development Skills Training • Cultural Enrichment Field Trips • Work Maturity Skills Training • Career Goal Setting & Career Exploration • Community Service Projects

SPECIAL SERVICES & INITIATIVES

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SAVE THE DATE 2012

February 18	Education Summit Central High School
March 21	Louisville Career Expo '12 KY International Convention Center
April 11	Urban Youth Golf Program Spring Kick-off Shawnee Golf Course
May 19	Annual Louisville Urban League Diversity Soirée 2012
June 11	George "G. G." Johnson Golf Scramble Urban Youth Golf Program Shawnee Golf Course
June 27	Jeffersontown Community Career Expo Jeffersontown Community Center
August	LUL "Opportunity" Golf Scramble Lake Forest Country Club
September	"Doing the Right Thing" Youth Expo Location TBA
September 19	LUL Annual Members Meeting Louisville Urban League
December 7	Louisville Urban League Annual Report Luncheon

Saturday, February 4 (continued)

SATURDAY ACADEMY

11:00 am Seminar. **"Two Centuries of Black Louisville"** Authors **Merv Aubespin, Ken Clay and Blaine Hudson** discuss and sign their significant book.

12:45 pm Presentation. **The African Diaspora Series: "Reconnecting Branches of the Global Family" Dr. Ian Jacobs and Prof. John Chenault, U of L. DuValle Education Center Cafeteria.** 3610 Bohne Avenue. North of Algonquin Pkwy at 35th St. Enter from the REAR parking lot off Shadyside Drive. Free admission. Refreshments served. Call 852-2658.

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12 noon Exhibit. **"Buffalo Soldiers"** The Buffalo Soldiers of Louisville, Kentucky, Inc., welcome all for their annual tribute. Displays, films, lecture and Youth Academy enrollment. Presenter:**John Taylor, Jr.**
Main Library 301 W. York Street. Free admission. Call 589-0134.

12 noon Fair. **Community Health and Wellness Fair.** Screenings, health information and much more for the entire family. Sponsors: New Albany-Floyd County Public Library and Tri-County Health Coalition. **New Albany-Floyd County Public Library.** 180 W. Spring St. New Albany, IN. Free admission. Call (812) 944-8464.

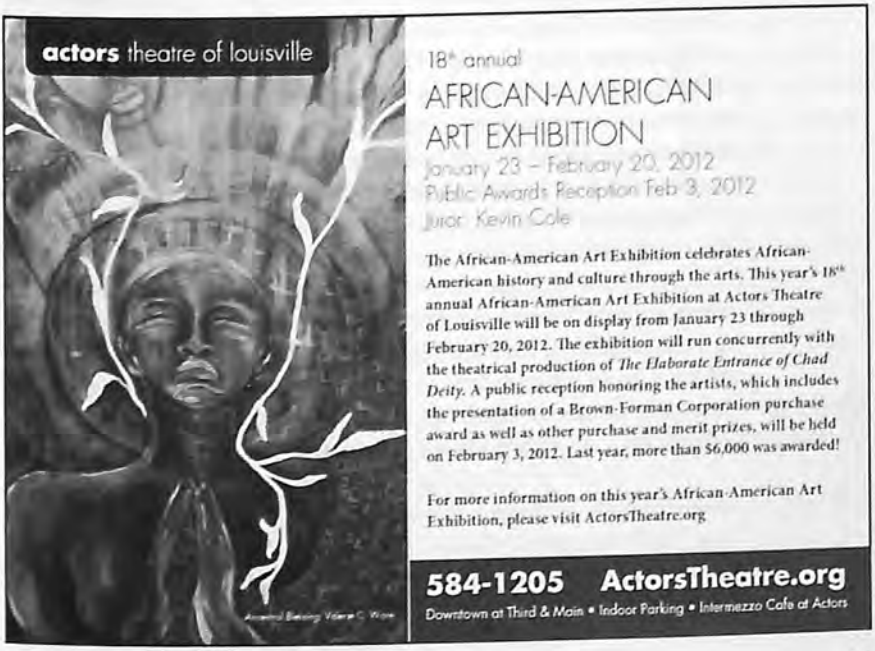
1:00 pm Adult program. **Black in Latin America: February at the Iroquois Library.** Saturday film followed by facilitated discussion. **Mexico and Peru: The Black Grandma in the Closet.** In Mexico and Peru, Professor Gates explores the almost unknown history of two significant populations. Facilitator: **Mari Mujica.**
Iroquois Library. 601 W. Woodlawn Ave. Free. Call 574-1720.

1:00 pm Adult program. **Heritage Line Community Journal.** Join publisher **Joyce Barrett** to discuss the 2012 Commemorative Issue of Heritage Line Community Journal. Free copies of Heritage Line will be provided. **Portland Library.** 3305 Northwestern Pkwy. Free admission. Call 574-1744.

Because plans may change, patrons are urged to confirm events prior to attending.

4:30 pm — Author series. **"Refugee Was My Name"** Author **Moses Garswar Matally (Magama)** will share his experiences as a displaced person fleeing civil war in his native Liberia. Tracing his journey through Sierra Leone, Ghana and finally in the United States results not only in another unique definition of "African American," but deepens our understanding of the complex global footprints within the African Diaspora. Sponsored by The Office of Diversity in the Jefferson County Public Schools in partnership with the Kentucky Center for African American Heritage and its Griot Book Club. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission. Call 485-7075. www.jcpsky.net/mcc

6:30 pm — Children's program - ages 9-14 years. **Hidden In Plain View.** Listen to the words of **Rev. Dr. Martin Luther King, Jr.** Search for the hidden quilt pieces and make a quilt square of your own. **Shawnee Library.** 3912 W. Broadway. Free adm. Call 574-1722.



Monday, February 6

12:15 pm — Read-In. **19th Annual African American Read-In.** Elementary, middle and high school students hear local celebrities, educators, authors and artists share selected book and poetry excerpts. Sponsor: ***Eta Omega Chapter, Alpha Kappa Alpha Sorority.*** NEW LOCATION - **Chestnut Street Family Branch YMCA.** 10th & Chestnut Streets. Free admission. Call 776-0001.

6:30 pm — Children's program - ages 9-14 years. **Hidden In Plain View.** Listen to the words of **Rev. Dr. Martin Luther King, Jr.** Search for the hidden quilt pieces and make a quilt square of your own. **Shawnee Library.** 3912 W. Broadway. Free adm. Call 574-1722.

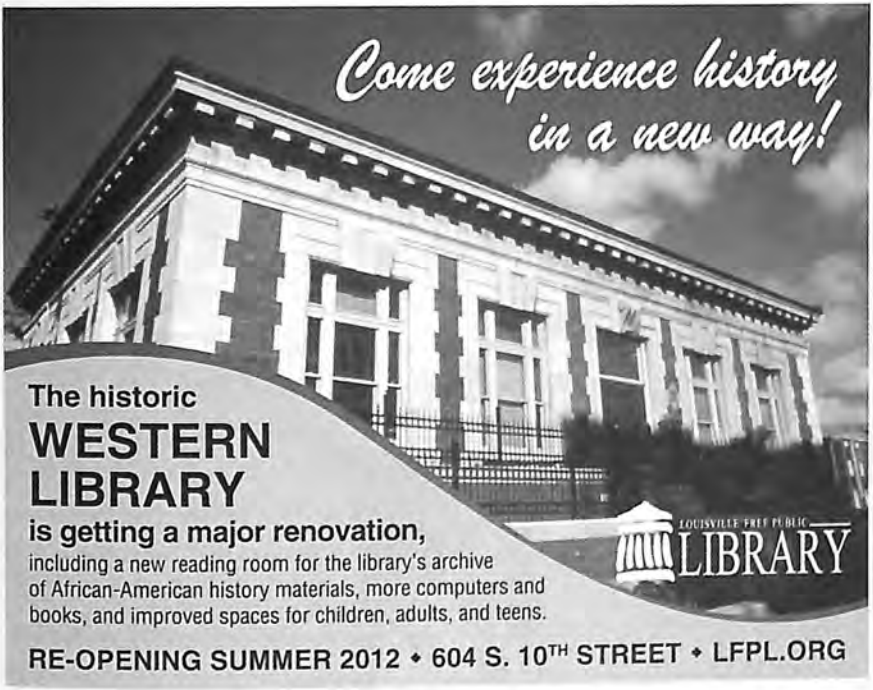
Tuesday, February 7

6:00 pm — Re‡ections. **"What Walnut Street Was Like"** Co-authors **Kenneth Clay and Mervin Aubespin** ***(Two Centuries of Black Louisville: A Photographic History)*** will share memories of their childhood and adulthood in Louisville. Centering on the vibrant Walnut Street, take a walk down memory lane as we remember a community that is virtually unknown to recent generations. **Filson Historical Society.** 1310 S. Third St. Free admission, Reservations suggested. Call 635-5083. www.fllsonhistorical.org

Thursday, February 9

4:30 pm — Workshop. **Inclusion and Equity Internship Program Showcase.** The Offlce of Diversity in the Jefferson County Public Schools, in collaboration with UofL's College of Arts and Sciences Dean's Offlce for International Diversity and Outreach Programs presents an interactive workshop to introduce this program. The workshop will expose educators to resources and exercises that promote meaningful and focused dialogue for JCPS students about issues of inclusion and equity. This team of university interns will model their approach to cultivating social justice leadership skills among JCPS students with the intention of mentoring JCPS students in the effort to build diversity clubs in schools. The workshop will explore activities such as: *The Privilege Walk, A Strong Wind Blows, Circles of My Multi-Cultural Self, and Stereotypes.* **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission. Call 485-7075. www.jcpsky.net/mcc

5:30 pm — Feast/Potluck. **Karamu.** Bring your favorite childhood food dish and food memories. Games and prizes. Help bring food justice/ healthy food to the community. **Redeemer Lutheran Church.** 3640 River Park Drive. Free admission. Call 594-2938.



Friday, February 10

7:00 pm Film Series. **"500 Years Later"** The Louisville Africa Forum presents a critically acclaimed documentary, directed by **Owen Alik Shahadah.** Infused with the spirit and music of liberation, it chronicles the struggle of a people who have fought and continue to fight for the most essential human right -- self-determination. Black professors, psychologists, artists and writers give very frank, thought-provoking comments about the residual effects of the slave culture on blacks worldwide. It starts with a recap of well-known aspects of slave history then expounds on how the institutionalization of blacks into Western white culture and a disconnection from African roots has psychologically left a dramatic void in the black identity. The film uplifts us to embrace being black, recognizing the necessity to reconnect with our African identity and values as African people - through education.
Without it, our ability to advance will continue to suffer. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission. Call 485-7075.

Because plans may change, patrons are urged to confirm events prior to attending.

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TELEVISION

African American History Month

KET = Insight TV Ch. 13 KET2 = Insight TV Ch. 15

Sun	Feb 5	10 pm	KET2	Daisy Bates: First Lady of Little Rock
Mon	Feb 6	9 pm	KET	Freedom Riders: American Experience
Mon	Feb 6	10 pm	KET2	Underground Railroad: William Still
Wed	Feb 8	9 pm	KET2	Freedom Riders: American Experience
Sun	Feb 12	2 pm	KET	Kentucky Beyond The Color Line
Sun	Feb 12	10 pm	KET2	The Black Power Mixtape 1967 - 1975
Mon	Feb 13	9 pm	KET	Slavery By Another Name
Mon	Feb 13	10 pm	KET	The Spirituals
Wed	Feb 15	9 pm	KET2	Slavery By Another Name
Sun	Feb 19	10 pm	KET2	More Than A Month
Mon	Feb 20	10 pm	KET2	300 Miles to Freedom
Tue	Feb 21	10 pm	KET2	An Evening with Smokey Robinson

KENTUCKY BEYOND THE COLOR LINE

Ten years after KET documented the civil rights experiences of African Americans in Kentucky in *Living the Story: The Civil Rights Movement in Kentucky*, host Renee Shaw revisits the pivotal players who organized to demand legal and social equality in *Kentucky Beyond the Color Line*.

Guests include from left to right: Blaine Hudson, dean of the College of Arts and Sciences at the University of Louisville; Lexington Urban League President PG Peeples; host Renee Shaw; former State Senator Georgia Davis Powers; Louisville NAACP leader Raoul Cunningham; and John Johnson, executive director of the Kentucky Commission on Human Rights

Sunday, February 12
at 2/1 pm CT on KET
and online at ket.org

KET

Follow Renee in her new blog, **Prompter** (ket.org/prompter/) and on Twitter (@ReneeKET).

Saturday, February 11

10:00 am Dynamic workshop. **"I Want To See My Family Tree"** A hands-on introductory session to show you how you can see your Family Tree - and pass it on! Begin your **Family Census** and follow up. All materials provided. Instructor - **Walter W. Hutchins. Louisville Urban League.** 1535 W. Broadway. Free admission. Pre-registration suggested. Class size is limited. Call 583-3682.

10:00 am Workshop. **Family Fun Workshop: Create Your Own Kente Cloth.** Free drop-in family workshop held the second Saturday of each month from 10 am to 12 pm. Children must be accompanied by an adult. Suggested ages 2-12. Pre-registration is required and is on a first come, first served basis. Sponsored by Tri Kappa of New Albany. **Carnegie Center for Art & History.** 201 East Spring Street. New Albany, IN. Free. Pre-registration required. Call (812) 944-7336. www.carnegiecenter.org

10:30 am Adult Book Discussion. **"The Autobiography of Miss Jane Pittman" by Ernest Gaines. Crescent Hill Library.** 2762 Frankfort Ave. Free admission. Call 574-1793.

SATURDAY ACADEMY

11:00 am Seminar. **"Black Louisville" Dr. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the history and culture of Black Louisville.

12:45 pm Presentation. **"Black Art History"** Contemporary Trends in American Quilts: Expressionism, Storytelling and re-interpretations of Africa. **Dr. Pearlie Johnson,** Art Historian, Pan-African Studies, UofL. **DuValle Education Center Cafeteria.** 3610 Bohne Avenue. North of Algonquin Pkwy at 35th St. Enter from the REAR parking lot off Shadyside Drive. Free admission. Refreshments served. Call 852-2658.

1:00 pm Adult program. **Black in Latin America: February at the Iroquois Library.** Saturday film followed by facilitated discussion. **"Brazil: A Racial Paradise?** In Brazil, **Professor Gates** delves behind the façade of Carnival to discover how this "rainbow nation" is waking up to its legacy as the world's largest slave economy. Facilitator; **Dr. Manuel Medina. Iroquois Library.** 601 West Woodlawn Ave. Free admission. Call 574-17

1:00 pm Teen program. Ages 13-19. **Hip-Hop Poetry Workshop. Okolona Library.** 7709 Preston Hwy. Free admission. Call 964-3515.

Sunday, February 12

4:00 pm Performance. **Monthly Open Mic.** Open Mic is an intergenerational safe space for artists to express themselves through spoken word, live music, poetry, dance.... The East Room is a casual setting that holds up to 100 guests. **Ed White** of River City Drum Corp emcees the event. There is no charge and light refreshments are served. Those wishing to perform can sign up as they arrive. **Kentucky Center for the Performing Arts.** 501 West Main St. Free admission. Call 562-0754. www.kentuckycenter.org

4:00 pm Discussion series. **"Louisville From The Black Side."** This panel discussion presents insights about life in Louisville from community members with various perspectives including elders, youths and young professionals. **Yearlings Club.** 4309 W. Broadway. Free admission. Call 852-3042.

Tuesday, February 14

4:30 pm Author series. **"Recalling The Record: A Documentary History of the African American Experience Within the Louisville Public School System of Kentucky (1870-1975)"** Author **Ruby Wilkins Doyle,** a retired high school English teacher, will lecture about her book, which clearly documents the importance of education in Louisville's African American community. Highlighted are the great leaders who upheld high expectations and standards necessary for survival in a racist and segregated world. A book signing will take place following the lecture. Sponsored by The Office of Diversity in the Jefferson County Public Schools in partnership with the Kentucky Center for African American Heritage and its Griot Book Club. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission. Call 485-7075. www.jcpsky.net/mcc

Because plans may change, patrons are urged to confirm events prior to attending.

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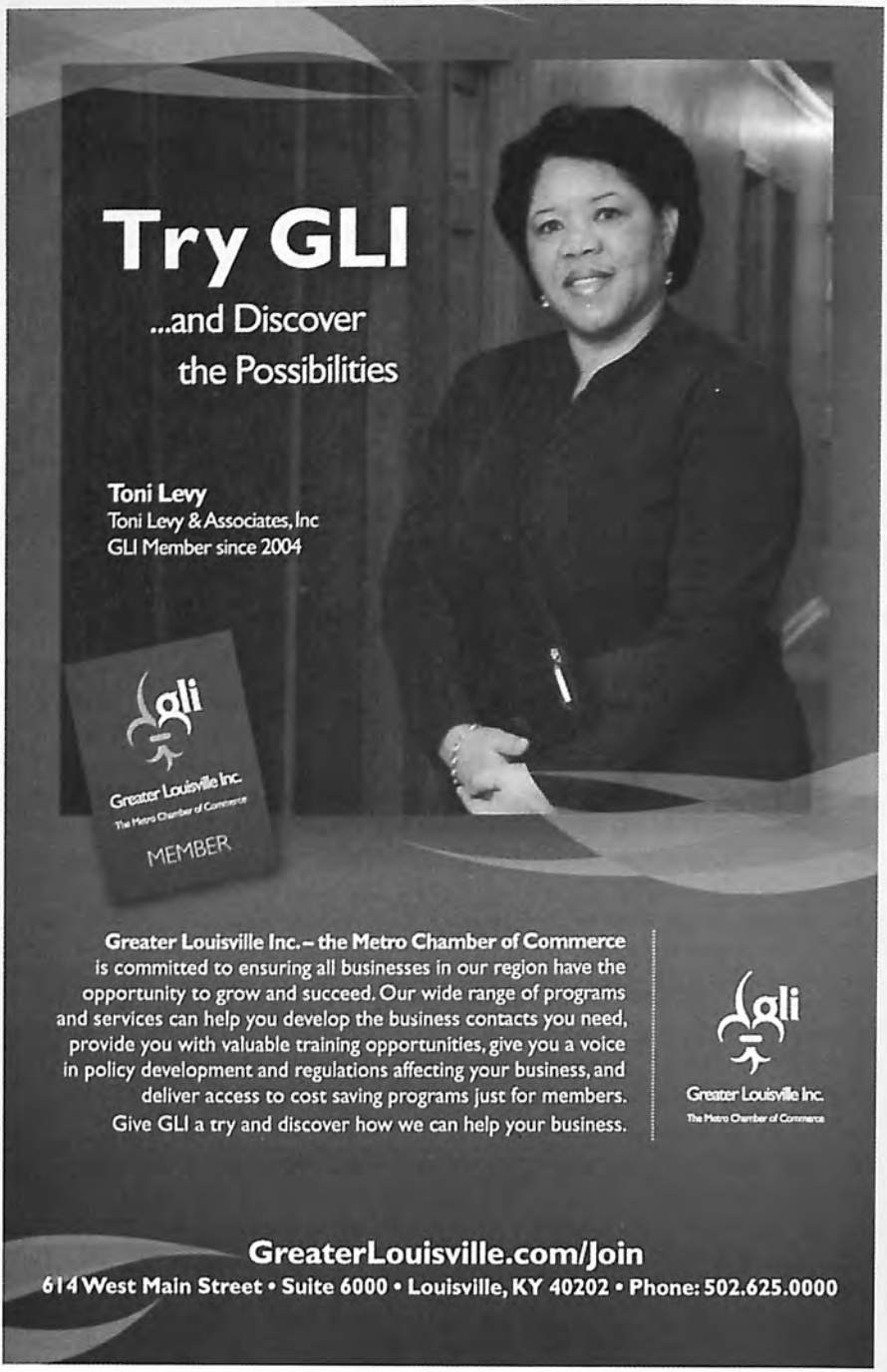
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Wednesday, February 15

4:00 pm Children's program. All ages. **Achievements of African Americans.** Test your knowledge about the great achievements of African Americans. Enjoy a light snack while we play African American Trivia A-Z! All ages. **Shively Library.** 3920 Dixie Hwy. Free admission. Call 574-1730.

5:00 pm Adult Book Discussion. **"Dreams From My Father" by Barack Obama. Fairdale Library.** 10616 W. Manslick Rd. Free admission. Call 375-2051.

7:00 pm Adult program. **"The Shared Legacies of African and Native American Peoples"** State Representative **Reginald Meeks** presents with the Kentucky American Indian Resource and Community Center and the Kentucky Native American Heritage Commission. **Iroquois Library.** 601 W. Woodlawn Ave. Free. Call 574-1720.

Because plans may change, patrons are urged to confirm events prior to attending.

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Thursday, February 16

Noon — Presentation. **"From Slavery to Freedom: Celebrating Emancipation in Louisville" Pen Bogert** will discuss why slavery lasted so long in Kentucky, how freed people celebrated Emancipation in Louisville in January 1866, and the challenges they faced in beginning new lives as free people. **Bogert,** a former Filson staff member who focused on black history, will weave his deep knowledge of African American genealogy into his presentation. **Filson Historical Society.** 1310 South Third Street. Free admission. Reservations suggested.
Call 635-5083. www.fllsonhistorical.org

6:30 pm — Adult program. **Freedom Quilt Storytime.** Learn how African American slaves escaped from the south by using quilt patterns, enjoy snacks, and design a paper quilt block to take home. **Southwest Library.** 10375 Dixie Hwy. Free adm. Call 933-0029.

Because plans may change, patrons are urged to confirm events prior to attending.

Saturday, February 18

SATURDAY ACADEMY

11:00 am Seminar. **"Black Louisville" Dr. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the history and culture of Black Louisville.

12:45 pm Presentation. The Black Leadership Series. **"Black Church Leadership: Characteristics, Challenges and Recommendations." Dr. Lewis Brogdon, Rev. Kilen Gray, Dr. Debra Mumford, and Dr. Elizabeth Walker** of Louisville Presbyterian Theological Seminary. **DuValle Education Center Cafeteria.** 3610 Bohne Avenue. North of Algonquin Pkwy at 35th St. Enter from the REAR parking lot off Shadyside Drive. Free admission. Refreshments served. Call 852-2658.

11:00 am Family program. **Family Storytime.** Come celebrate African American History Month. **Westport Library.** Westport Middle School. 8100 Westport Road. Free admission. Call 394-0379.

1:00 pm Adult program. **Black in Latin America: February at the Iroquois Library.** Saturday film followed by facilitated discussion. **"Cuba: The Next Revolution"** In Black in Latin America's second episode, Professor **Gates** explores race and identity in Cuba. Facilitator: **Ethel Hazard. Iroquois Library.** 601 West Woodlawn Ave. Free admission. Call 574-1720.

2:00 pm Children's program. Ages 3-11. **African American Inventors.** Celebrate Black History Month by exploring African American Inventors and creating your own invention. Ages 3-11. **Main Library.** 301 West York Street. Free admission. Call 574-1611.

2:00 pm Adult program. **Educate and Enrich Your Mind This Black History Month.** Join us as we peruse Internet links such as arts and literature, civil rights, history, culture and education, and slavery found directly on our library homepage. **Newburg Library.** 4800 Exeter Avenue. Free admission. Call 479-6160.

2:00 pm Adult program **Derby City Blues.** Join **Roscoe Goose** from the Juggernaut Jug Band and local historian **Michael Jones** as they discuss the history and importance of jug bands in Louisville to American music and the African American experience. **Portland Library.** 3305 Northwestern Parkway. Free. Call 574-1744.

Because plans may change, patrons are urged to confirm events prior to attending.

Sunday, February 19

2:00 pm Meeting/Talk. **"Two Centuries of Black Louisville"** The monthly meeting of the **Louisville Historical League** will host distinguished authors **Mervin Aubespin, Kenneth Clay and Dr. Blaine Hudson.** They will discuss and sign their acclaimed book about the history of Black Louisville. The venue, Broadway Temple AME Zion Church, was designed and built by legendary black architect **Samuel Plato** in 1915. **Broadway Temple AME Zion Church.** 1301 West. Broadway. Free admission. www.louisvillehistoricalleague.org

Monday, February 20

University of Louisville
African American Music Heritage Institute

"Of Ebony Embers - Vignettes of the Harlem Renaissance"

10:00 am Workshop - Comstock Concert Hall (Free admission)

3:00 pm Q and A Session - Bird Recital Hall (Free admission)

8:00 pm Performance by the **CORE Ensemble** - Comstock Concert Hall This event is part of UofL's celebration of diversity and recognizes the contributions of African Americans to American culture and history. Music School. Belknap Campus. Admission $5. UofL students free with ID. Call 852-6907. www.louisville.edu/music

2:00 pm Adult Book Discussion. **"The Immortal Life of Henrietta Lacks" by Rebecca Skloot** and **"Extraordinary, Ordinary People" by Condoleezza Rice. Highlands-Shelby Park Library.** 1250 Bardstown Road. Free admission. Call 574-1672.

3:00 pm Adult program. **"Tracing Your African American Family Tree" Okolona Library.** 7709 Preston Hwy. Free adm. Call 964-3515.

7:00 pm Adult Book Discussion. **"Go Tell It on the Mountain" by James Baldwin. Westport Library.** Westport Middle School. 8100 Westport Rd. Free admission. Call 394-0379.

Because plans may change, patrons are urged to confirm events prior to attending.

Tuesday, February 21

Noon — Lunch and Learn. **"Two Centuries of Black Louisville"** Since the settlement of Louisville in 1778, African Americans have created a history behind the wall of slavery and the veil of segregation, and have forged a remarkably vibrant community that, at times, in‡uenced the political and cultural history of the nation. **Mervin Aubespin, Kenneth Clay and J. Blaine Hudson,** authors of the above book, will discuss these challenges and accomplishments. Copies of the book will be available for purchase and signing after the program. Bring your own lunch, drinks are provided. **Carnegie Center for Art & History.** 201 East Spring St. New Albany, IN. Free, but registration required. Call (812) 944-7336. Sponsored by the Carnegie Center, Inc.

3:00 pm — Teen program. Ages 11-17. **How Well Do You Know Black History?** Test your knowledge of famous African Americans. Play the game that will become a hit. Who invented the toilet? What about the home alarm system? Answers to these questions and more will be available at the front desk. **Newburg Library.** 4800 Exeter Avenue. Free admission. Call 479-6160.

4:00 pm — Children's program. Ages 5-12. **"Nuts About Peanuts"** Learn about **George Washington Carver's** favorite crop and try a variety of peanutty treats. **Portland Library.** 3305 Northwestern Parkway. Free admission. Call 574-1744.

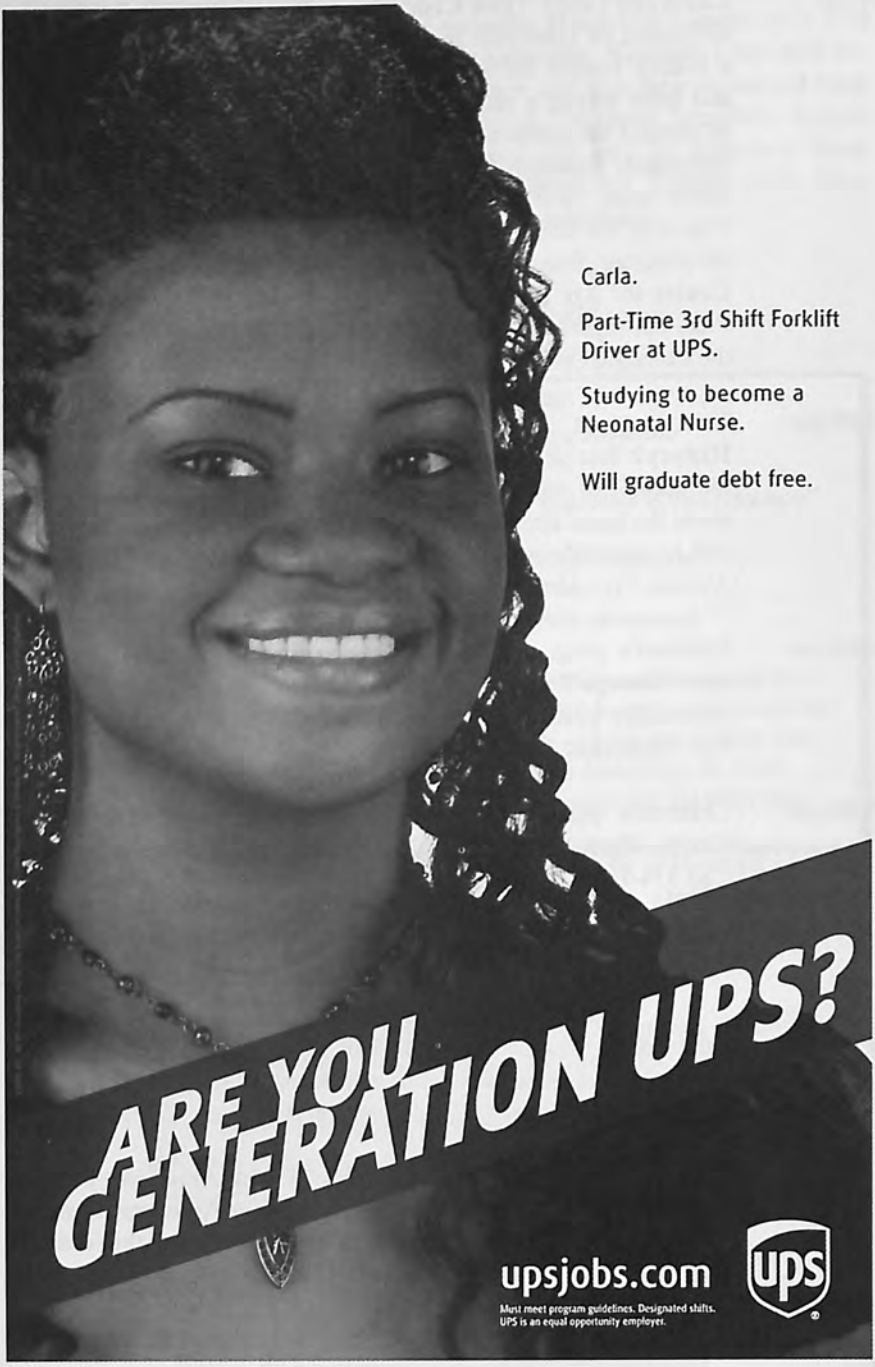
7:00 pm — Children's program. Ages 3-8. **"African Tales" Highlands-Shelby Park Library.** 1250 Bardstown Rd. Free admission. Call 574-1672.

Wednesday, February 22

1:00 pm — Adult Book Discussion. **"Till You Hear From Me" by Pearl Cleage.** Bring your sack lunch and sample "food for the mind." **Crescent Hill Library.** 2762 Frankfort Ave. Free. Call 574-1793.

4:30 pm — Teen program. **Triple Threat Trivia: African American History Edition"** Think you know all about African American History? Join us for 3 rounds of trivia to prove you are the champ? **Highlands-Shelby Park Library.** 1250 Bardstown Road. Free. Call 574-1672.

Because plans may change, patrons are urged to confirm events prior to attending.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Thursday, February 23

3:00 pm Teen program. **Thursday Teen Book Club. "The First Part Last" by Angela Johnson.** Pick up your book at the circulation desk. **Middletown Library.** 200 North Juneau Drive. Free admission. Call 245-7332.

3:30 pm Author series. **"At the Dark End of the Street" by Danielle McGuire.** This award-winning author and Assistant Professor at Wayne State University, will lecture about her book. A groundbreaking and most important book because it reveals the never-before-told story of the birth of the modern civil rights movement of the 20th century. It began, in part, as a protest against the ritualistic rape of black women by the white men who utilized economic intimidation, sexual violence, and terror to derail the freedom movement. These forceful practices, particularly the sexual assaults on black women, persisted unpunished throughout the Jim Crow era, reinforcing the brutal racial and economic hierarchy that had already dominated American culture for centuries. In her stunning work, **Dr. McGuire** asserts that it was actually the black women's protests against sexual assault and interracial rape that fueled the civil rights campaigns throughout the South - from World War II through the Black Power movement. Thus, the famed Montgomery bus boycott was the baptism, not the birth, of that struggle. Sponsored by The Office of Diversity in the Jefferson County Public Schools in partnership with the Kentucky Center for African American Heritage and its Griot Book Club **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission. Call 485-7075. www.jcpsky.net/mcc

6:00 pm Family program. **African American Authors Family Storytime.** Celebrate African American History Month by hearing stories by **Ezra Jack Keats, Donald Crews, Angela Johnson, Tiki Barber, Queen Latifah, and Barack Obama. Fairdale Library.** 10616 W. Manslick Road. Free admission. Call 375-2051.

6:30 pm Book study. **"The New Jim Crow: Mass Incarceration in the Age of Colorblindness" by Michelle Alexander.** Discuss this best seller written by a long time civil rights advocate and litigator. Facilitated by **Rev. Susan EngPoole and Steve Thomas. Unity of Louisville.** 757 South Brook Street. Free admission. Call 583-5559.

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Friday, February 24

7:00 pm Performance. **"Blues Night with the 10th Street Blues Band"** The evening opens with a brief introduction to the history of blues by **Pen Bogert,** former Filson staffer. Then, the band, **Sonny Sitgraves** (drums), **James Watkins** (bass), **Billy Bird** (vocals and harmonica), and **Pen Bogert** (guitar), will absolutely entertain. Materials relating to blues history will be on display. **Filson Historical Society.** 1310 South Third Street. Admission $25. ($20 for Filson members) reservations are necessary. Call 635-5083. www.fllsonhistorical.org

7:00 pm Film series. **"Motherland" ("Enat Hager")** The Louisville Africa Forum presents this powerful documentary on Africa, which fuses history, culture, politics, and contemporary issues, as it sweeps across Africa to tell a story of a dynamic continent. From the glory and majesty of Africa's past through the historic roots of its complex present, **Motherland** looks un‡inchingly towards a positive African future. With breathtaking cinematography and a ‡uid soundtrack sculpted by **Sona Jobarteh, Motherland** is a beautiful illustration of global African diversity and unity. Directed by **Owen Alik Shahadah. Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission. Call 485-7075. www.jcpsky.net/mcc

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Saturday, February 25

SATURDAY ACADEMY

11:00 am Seminar. **"Black Louisville" Dr. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the history and culture of Black Louisville.

12:45 pm Presentation. **"The Disease of Addiction: Not So Black and White." Burns Brady, MD. ASAM, FASAM, ABFP, FAAFP. DuValle Education Center Cafeteria.** 3610 Bohne Avenue. North of Algonquin Pkwy at 35th Street. Enter from the REAR parking lot off Shadyside Drive. Free admission. Refreshments served. Call 852-2658.

1:00 pm Adult program. **Black in Latin America: February at the Iroquois Library.** Saturday film followed by facilitated discussion. **"Haiti & the Dominican Republic: An Island Divided"** The first episode in the series explores race and identity in Haiti and the Dominican Republic. Facilitators: **Stephen Bartlett and Enid Trucios-Haynes. Iroquois Library.** 601 W. Woodlawn Avenue. Free admission. Call 574-1720.

2:00 pm Adult book discussion. **"Brian's Saturday Book Club."** In honor of African American History Month, we'll discuss **"A Lesson Before Dying" by Ernest J. Gaines. Fern Creek Library.** 6768 Bardstown Road. Free admission. Call 231-4605.

2:30 pm Adult program. Movie Discussion Group. **"Glory" Morgan Freeman, Matthew Broderick and Denzel Washington** star in this feature about the first African American soldiers who fought for the Union during the Civil War. Watch the movie on you own, then meet at the library to discuss. **St. Matthews Library.** 3940 Grandview Avenue. Free admission. Call 574-1771.

Because plans may change, patrons are urged to confirm events prior to attending.

Saturday, February 25 (continued)

5:30 pm Dinner. **33rd Annual Black Achievers Award Celebration.** Awarding youth with scholarships totaling over $1 million and recognizing adults in the community. Guest speaker: **Ulice Payne, Jr.,** YMCA of the USA - Board Chair. **Galt House Hotel.** Fourth Street at the River. Admission $75. Call 587-7405. www.ymcalouisville.org

Monday, February 27

6:30 pm Book Discussion. **"Two Centuries of Black Louisville: A Photographic History" Dr. Blaine Hudson,** Professor in the Department of Pan-African Studies and Dean of the College of Arts and Sciences at the University of Louisville, will discuss his recent book and the amazing history it presents. **Crescent Hill Library.** 2762 Frankfort Avenue. Free admission. Call 574-1793.

6:30 pm Children's program. Ages 3 - 10. **Celebrate African American History Month.** Family twilight storytime and craft. **Middletown Library.** 200 North Juneau Drive. Free admission. Call 245-7332.

7:00 pm Meeting. **Black History Month. The Kentucky Alliance Against Racist and Political Repression** will host a Black History Month event at the **Carl Braden Memorial Center.** 3208 W. Broadway. Free admission. Call 778-8130.

Wednesday, February 29

10:15 am Children's program. **Toddler Storytime.** Come celebrate African American History Month with a special storytime. **Fern Creek Library.** 6768 Bardstown Road. Free admission. Call 231-4605.

7:00 pm Adult program **Cultural Showcase: Afro-Latino music.** Performers to be announced. **Iroquois Library.** 601 W. Woodlawn Avenue. Free admission. Call 574-1720.

Saturday, March 3

5:00 pm Silent auction and banquet. **25th Annual African American Catholic Leadership Awards Banquet.** To recognize African American Catholic Leadership within the Archdiocese. Funds raised create scholarships. **Louisville Marriott Downtown.** 280 West Jefferson Street. Admission $45. Call 471-2146.

...from the "Movement" Days

1 9 7 3

NATIONAL BLACK PARENTS CODE

Guidelines for correct Black parents.

I will have a feeling of love and responsibility for all Black children be they my own biological descendants or not. The extended family is a traditional way of life for us, therefore all Afrikan adults are potentially correct Black parents.

I will teach what is right and what is wrong.

I will respect my children and will demand respect from them.

I will strive to produce in the home harmony, stability and an atmosphere of trust and love. I will provide opportunities for learning and will instill a sense of pride by teaching our past and present history.

I will have control and power in the home, being that the home is the smallest example of a Nation - and if the home is not together you cannot deal with outside forces.

I will find the best possible educational institution for my children and I will participate in some way in the institution.

I will seek to establish and perpetuate those moral attitudes and values which will add to my children's personalities and characters: virtue, knowledge, temperance, patience, godliness, brotherliness, kindness and charity.

I will develop a deep inner love that flows over and around the Black child to form a shield of protection, guidance, wisdom and strength.

I will assume the responsibility for cultivating the development of Black youth. This cultivation process occurs mentally (through skill development); physically (through the sharing of food, clothing and shelter); emotionally (through the commitment to the national development of Black people); and, spiritually (through the living out of a superior value system).

Continued

I will be about collaborating with others like myself, creating an atmosphere whereby Black children can grow and develop their potential in effective and meaningful ways.

I will be responsible for strengthening the positive qualities of the child and for correcting negative characteristics. I will maintain and nurture positive stability in the Black family.

I will be a model of the intellectual, emotional and moral discipline necessary to the child's responsibility for the total Black experience - past, present and future.

I will have as my goal harmony within and freedom without; with confidence in the knowledge that the ultimate in freedom is service to mankind. My whole person and lifestyle will transmit these same values to the young.

I will help every Black child to develop the skills to survive. I will teach that the highest good in life is to serve Black people, helping all Black people in the struggle to survive.

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National Black Parents Organization (NBPO)

Every family has a **Family Tree.**
Would you like to see yours?

At my **free** workshop on February 11
(See page 24), I will show you and tell
you what you can do to bring your
Family Tree into view. A 'starter kit'
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COMING EVENTS

March 9 - 11

39th Dr. Joseph H. McMillan
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"Strengthening and Empowering the Black Family for the Future"

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www.louisville.edu/culturalcenter/bfc

Saturday, May 19 - 3 pm

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Jamey Aebersold Jazz Studies Program

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$10 for general admission & $5 for students

Eddie Gomez Trio with University Jazz Ensemble I
Friday, February 24 - 8:00 p.m.
$17 for general admission & $7 for students

Lou Donaldson Quartet with University Jazz Ensemble I
Saturday, February 25 - 8:00 p.m.
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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests, Eddie Gomez and Lou Donaldson.

The appearance and residency of Eddie Gomez at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2012.

The Jamey Aebersold Jazz Studies Program:
Serious about America's music - JAZZ!

Faculty:

Jamey Aebersold (retired), Lecturer - Jazz Improvisation

Ansyn Banks, Assistant Professor - Trumpet

Jim Connerley, Lecturer - Piano

Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet,
Music Industry, Jazz Arranging/Composition, Computers in Music

Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

Graduate Assistants
Pablo Souza – Will Fisher – Samir Kambarov
Chris Clark – Jesse McBee – Javier Perez
Luke McIntosh – Joseph Thiemann
Brandon Coleman – Bruno Souza
Lourenco Vasconcellos

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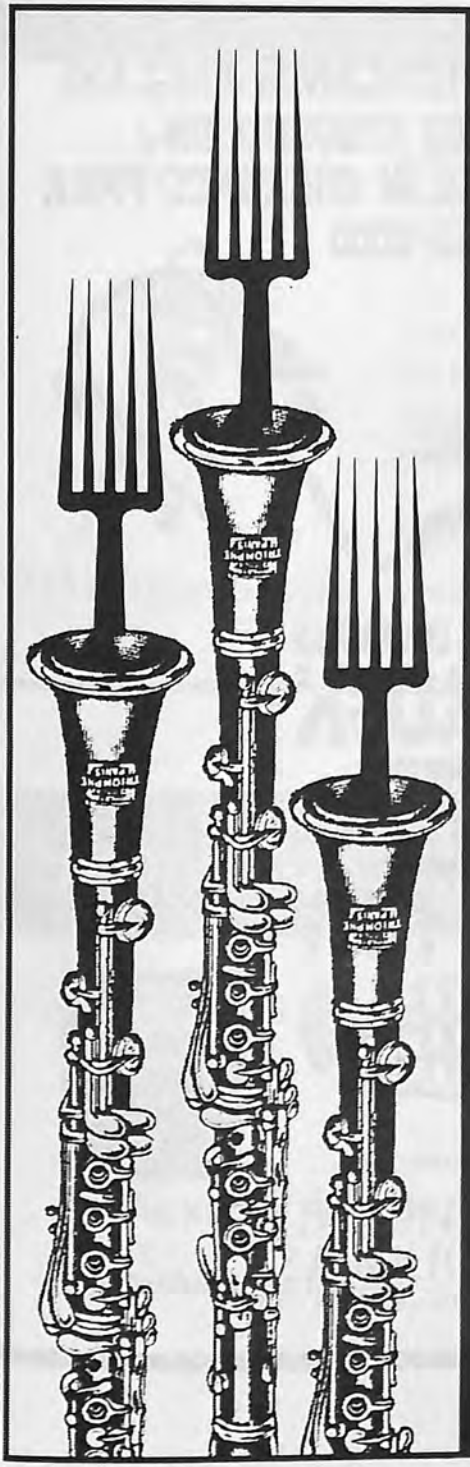

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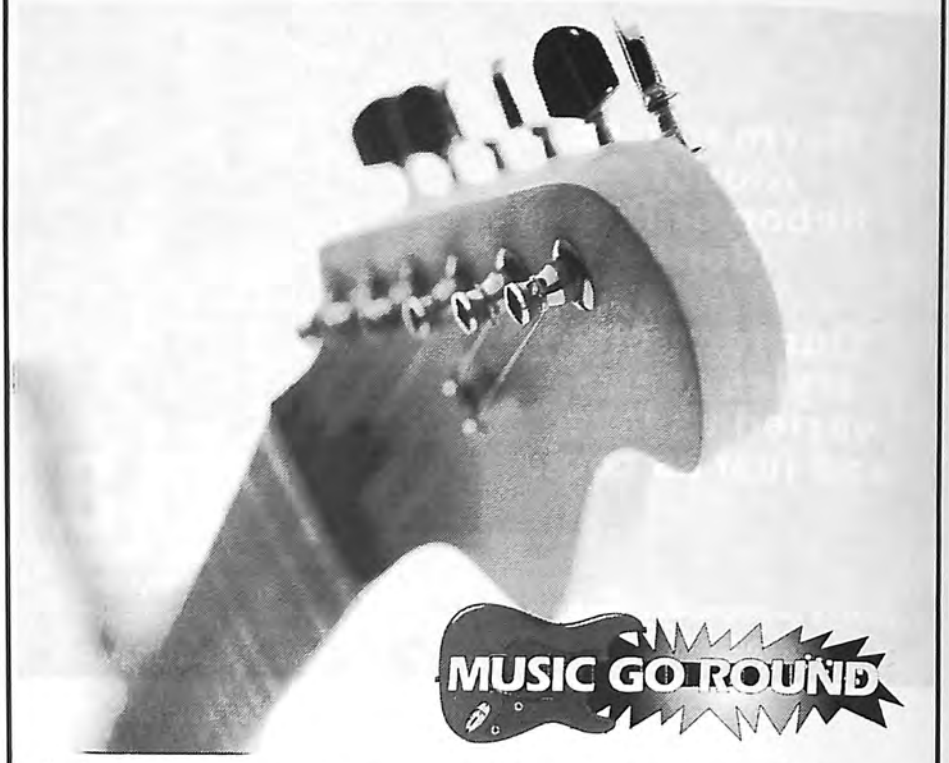

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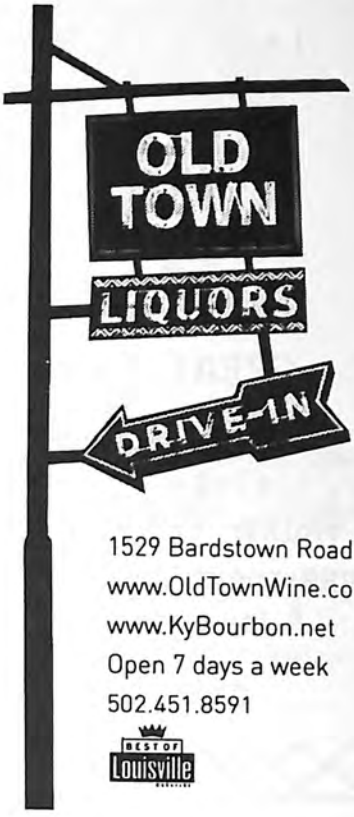

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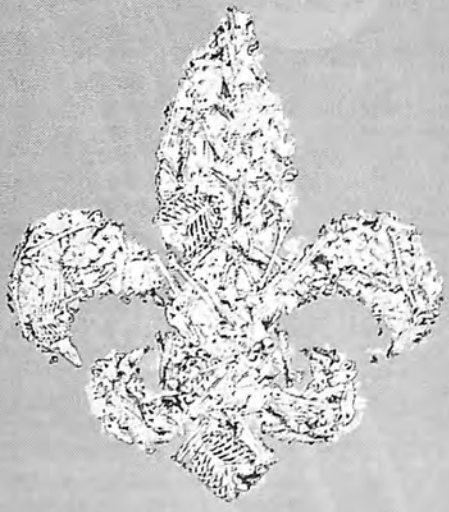

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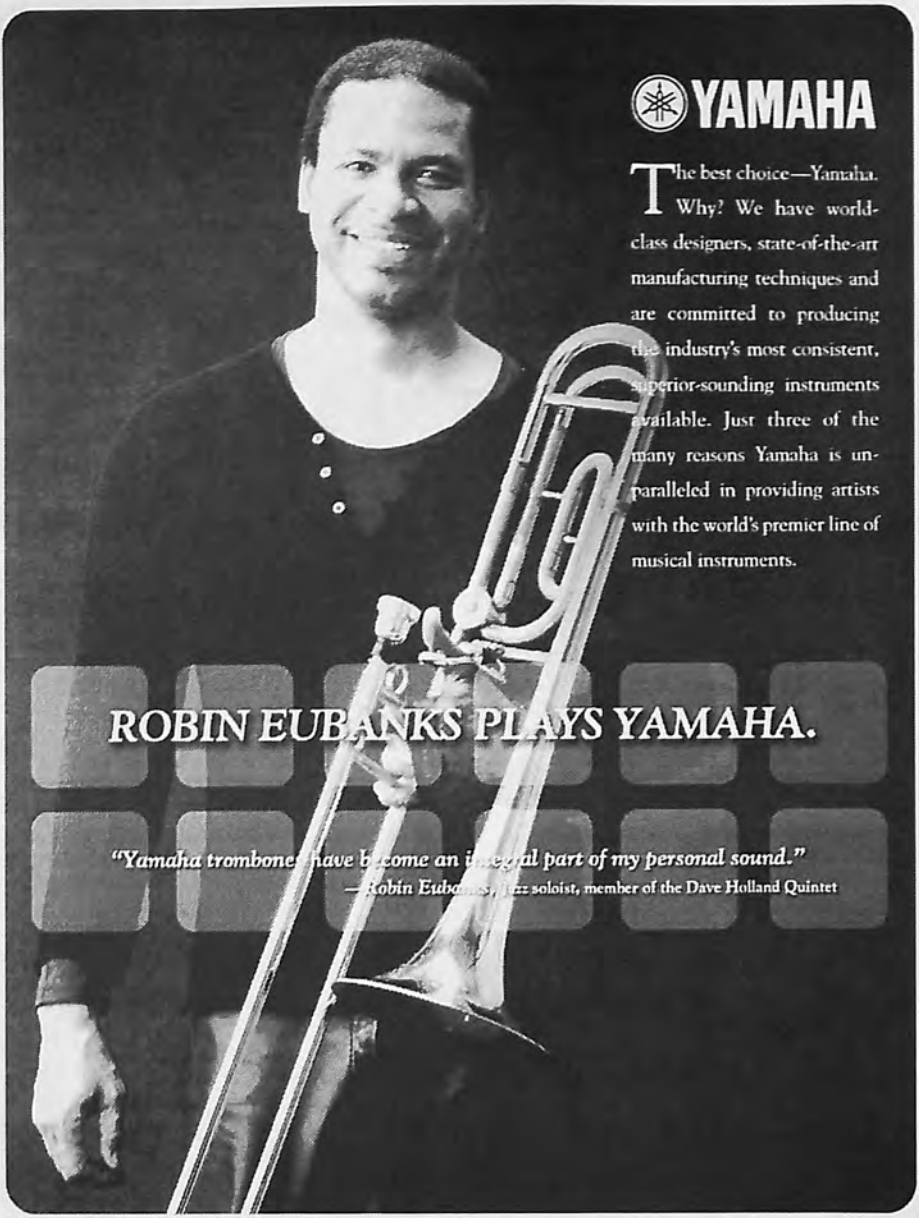
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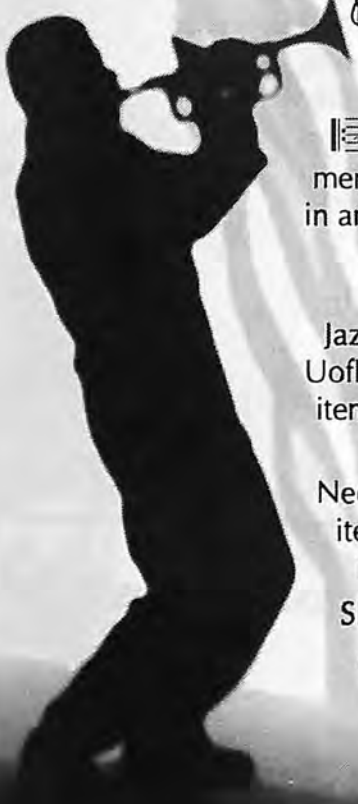

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JAZZ Fest – International Night

Thursday, February 23, 2012
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Andrey Junca Gonçalves – woodwinds
Sanny Souza - cello
Turi Collura - piano
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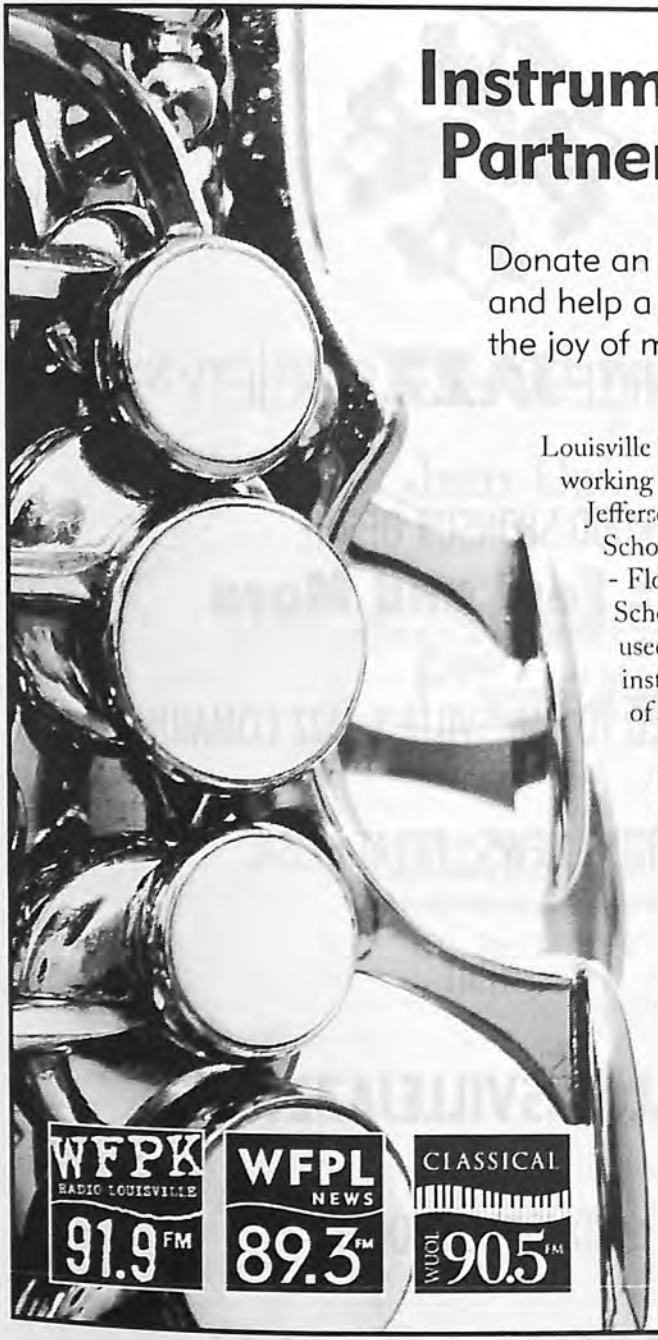

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JAZZ WEEK – Visiting Jazz Artist Endowed Chair Concert Eddie Gomez – bass

Friday, February 24, 2012
Comstock Concert Hall

9:15 – Noon	Jazz Ensembles / Combos - free
12:00 – 1:00	**Jamey Aebersold** – Improvisation Clinic – free
1:00 – 6:00	Jazz Ensembles / Combos - free
6:00 – 7:00	**Eddie Gomez & Stefan Karlsson** – Clinic - free
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $17 / $7

Eddie Gomez Trio

Eddie Gomez – bass
Stefan Karlsson - piano
Jason Tiemann – drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

Mr. Gomez is sponsored by:
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The appearance of our guest artist was made possible by proceeds from the **Visiting Jazz Artist Endowed Chair,** a School of Music endowment established in 2005. Gifts from many individual jazz supporters were matched dollar for dollar with revenue provided by the Kentucky State Legislature to fund this "Bucks for Brains" initiative at the University of Louisville.

Eddie Gomez

Legendary bassist Eddie Gomez has been on the cutting edge of music for over four decades. The Latin GRAMMY® award-winner's impressive resumé includes performances with jazz giants such as Miles Davis, Dizzy Gillespie, Bill Evans, Gerry Mulligan and Benny Goodman. Eddie's unique sound and style can be heard on hundreds of recordings spanning the worlds of jazz, classical, Latin jazz, rhythm & blues, popular and contemporary music.

Born in 1944 in Santurce, Puerto Rico, Eddie moved to New York City with his family at an early age. His love of music led him to the double bass as a precocious 11-year old student in the public school system. Two years later he was accepted to the High School of Music and Art and soon began private studies with the great double bass teacher Fred Zimmerman. During these years, he performed with many professional dance bands and was a member of the Newport Youth Band led by Marshall Brown. By 18, he had performed with such jazz luminaries as Buck Clayton, Marian McPartland and Paul Bley.

Eddie continued his studies at the Juilliard School of Music, where his contemporaries included Chick Corea, Hubert Laws, James Levine, Itzak Perlman, Paula Robinson and Gary Karr. By the end of his third year of school, he dreamed of a career as a performing jazz musician. Later that summer he joined with Gary McFarland and soon after the Gerry Mulligan Quintet.

In the spring of 1966, both Mulligan's group (with Eddie on bass) and the Bill Evans Trio performed for a week at the famed Village Vanguard. That week at the Vanguard changed Eddie's life forever. When Bill Evans heard the young phenom, he practically hired him on the spot. Bill called a few weeks later and Eddie's dream had been realized. At age 21, he was the bassist with the Bill Evans Trio – and rose quickly to fame. TIME magazine declared in its review of the trio's first recording, "Eddie Gomez has the world on his strings."

Joining the Bill Evans Trio was indeed a turning point in Eddie's career. He had arrived in a big way and the jazz community took notice. For 11 years, Eddie played an integral role in the Bill Evans Trio's sound and evolution. This period of vast artistic growth with Bill Evans included performances throughout the United States, Europe, South America and Asia, as well as dozens of recordings – two of which won GRAMMY® awards. During this time, Eddie also realized another dream performing on many occasions with the great Miles Davis, in the Davis quintet that also featured Wayne Shorter, Herbie Hancock and Tony Williams.

In 1977, Eddie left the Evans Trio to explore new musical territory. For the next decade, he performed in many diverse musical contexts, working with Dizzy Gillespie, Freddie Hubbard, George Benson, McCoy Tyner, Hank Jones, Nancy Wilson, Tania Maria, Ray Barreto, the All Star groups "Steps Ahead" and "New Directions" and many others, as well as on GRAMMY®-winning recordings with Chick Corea.

Today, Eddie tours and records with his own group, which he formed in 1992 with pianist Stefan Karlson and legendary drummer Jimmy Cobb. The group's recordings include "Live in Japan," "Dedication" and "Uptown Music." He is com-

posing for his own projects as well as for film and television most notably for the prize-winning William Steig animation, "The Amazing Bone." Eddie Gomez continues to enjoy an active, international career as a performer, recording artist, composer, educator and featured guest artist on many high profile projects.

Eddie's recent recording "Duets," co-led with Carlos Franzetti on piano, won Best Instrumental Album at the 10th Annual Latin GRAMMY® Awards. His recordings as a leader include "Next Future," "Outlaws," "Live in Moscow," "Street Smart," "Power Play," "Mezgo," "Discovery," "Gomez," "Down Stretch," "What's New at F, "Palermo" and "Trio." The recordings feature guest artists including Michael Brecker, Richard Tee, Randy Brecker, Al Foster, Steve Gadd, Chick Corea, Jeremy Steig, Jack McDuff and John Abercrombie. His recordings co-led with pianist Mark Kramer include "Entropy," "Fiddler on the Roof" and "Art of the Heart." In 2006, his DVD "An Evening with Eddie Gomez" was released – with Eddie and Mark Kramer performing and lecturing on the intricacies and dynamics of improvisation.

A sought-after educator, Eddie is Artistic Director at the Conservatory of Music of Puerto Rico where he has been professor and artist-in-residence since 2005. He has been artist-in-residence and associate professor of jazz double bass at the Oberlin Conservatory of Music and recently was resident artist at Stanford University, North Texas State University, Georgia State University, Jacksonville University, and the prestigious Berklee College of Music. He gives master classes at many of the major universities and conservatories throughout the United States, Europe, Japan and South America.

Eddie Gomez continues to enjoy an active, international career as a performer, recording artist, composer, educator and featured guest artist on many high profile projects.

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JAZZ Fest - Guest Artist Concert
Lou Donaldson Quartet

Saturday, February 25, 2012
Comstock Concert Hall

9:45 – 11:00	Jazz Ensembles / Combos – free
12:00 – 1:00	**Jamey Aebersold** – Improvisation Clinic – free
1:15 – 2:15	**Lou Donaldson** – Clinic – free
2:30 – 4:15	Jazz Ensembles / Combos – free
5:30 – 6:30	Clinics – free Randy Salman – saxophone/clarinet Mark Buselli – trumpet/trombone Jay Flippin – piano Craig Wagner – guitar Chris Fitzgerald – bass Jason Tiemann – drums
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $17 / $7

Lou Donaldson Quartet

Lou Donaldson – saxophone
Akiko Tsuruga - organ
Randy Johnston - guitar
Joseph Farnsworth - drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

The Lou Donaldson Quartet is sponsored by:
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Accommodations provided by: **Crowne Plaza**

Lou Donaldson

Jazz critics agree that "Sweet Poppa Lou" Donaldson is one of the greatest alto saxophonists of all time. He began his career as a bandleader with Blue Note Records in 1952 and, already at age 25, he had found his sound, though it would continue to sweeten over the years -- earning him his famed nickname --"Sweet Poppa Lou." He made a series of classic records for Blue Note in the 50's, and takes pride in having showcased many musicians who made their first records as sidemen for him: Horace Silver, Clifford Brown, Grant Green, Blue Mitchell, Donald Byrd, Horace Parlan, and others. After also making some excellent recordings for Cadet and Argo Records in the early 60s, Lou's return to Blue Note in 1967 was marked by one of his most famous recordings, Alligator Bogaloo. Lou was awarded an honorary Doctorate of Letters by North Carolina A & T University and a scholarship was established in his name that is awarded to the most gifted jazz musician at North Carolina A & T University each year. He was inducted into the International Jazz Hall of Fame and is the recipient of countless other honors and awards for his outstanding contributions to jazz, America's "classical music."

Lou was born in Badin, North Carolina on November 1, 1926 -- the second of 4 children born to father Andrew, a minister and graduate of Livingstone College, and mother, Lucy, graduate of Cheney University who was a teacher, music director and concert pianist who recognized Lou's expert ear for music and introduced him to the clarinet. He matriculated to North Carolina A& T College at age 15 where he received a Bachelor of Science degree and joined the marching band playing clarinet. After being drafted into the US Navy in 1945, Lou played in the Great Lakes Navy Band where, when playing for dances, he would also play the alto saxophone. After going into Chicago several times, he heard of Charlie Parker and, after checking him out, decided that this was the style of playing he would make his own. Lou moved to New York in 1950 or late 49 where he attended the Darrow Institute of Music and lived at 127th Street and 8th Avenue with his new wife, Maker, his longtime sweetheart from North Carolina who remained his wife and business partner for 56 years until her death in 2006. Together they raised two daughters, Lydia and Carol, and called the Bronx their home where Lou still resides and where he penned his signature tunes like Blues Walk that are still acclaimed classics today.

Today, at age 83, Lou continues to play at his very best, entertaining audiences worldwide with spirited performances that are always soulful, thoroughly swinging, and steeped in the blues. Lou's hits on Blue Note Records are still high demand favorites and, today, he is the label's oldest musician from that notable era of jazz.

Jazz Columnist: Louisville Music News
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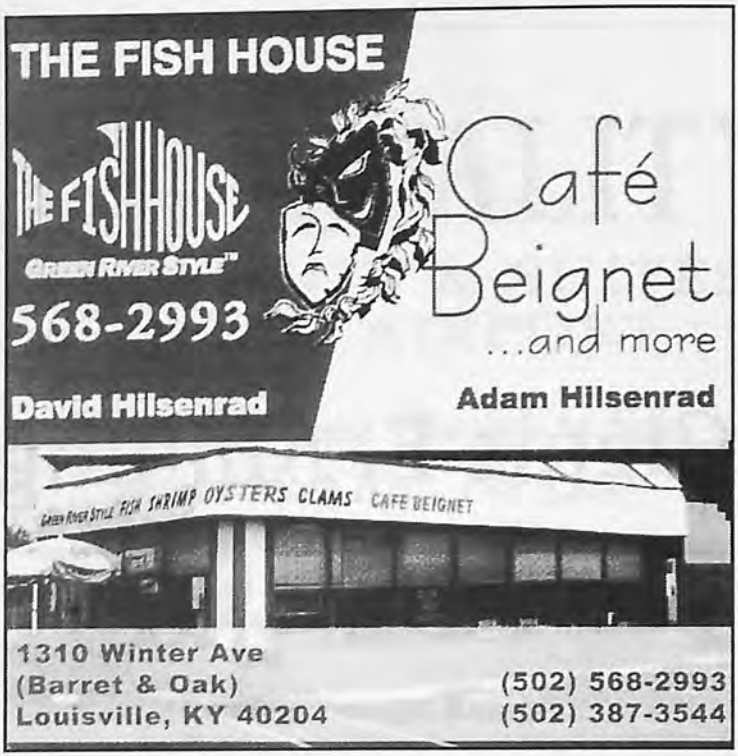
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Samir Kambarov
Graeme Gardiner
Chris Clark
Shane Porter

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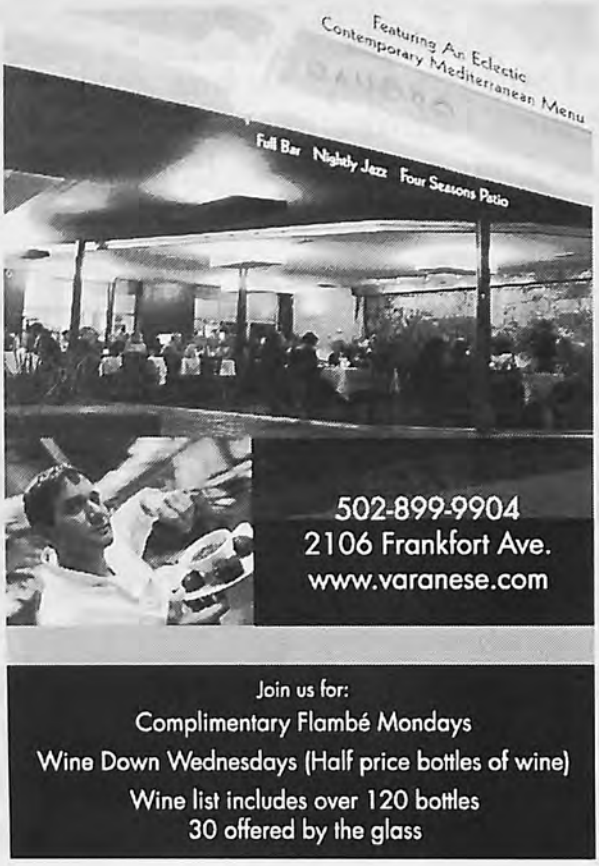
Don Woods
Jesse McBee
Joseph Thieman
Nick Kaizer

Trombones
Mike Smith
Tim Doyle
Michel Tignor
James Clark

Rhythm
Javier Perez, *guitar*
Kendall Carter, *piano*
Luke McIntosh, *bass*
Will Fisher, *drums*



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CONVOCATION

Sonata for Solo Flute
1. Questioning

John La Montagne
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Kelly Moreman, *flute*
(student of Kathleen Karr)

Hommage a M. de Falla

Bela Kovacs
(b. 1937)

Samantha Holman, *clarinet*
(student of Dallas Tidwell)

Partita in a minor
3. Sarabande
4. Bouree Anglaise

Johann Sebastian Bach
(1685-1750)

Kaila Washington, *flute*
(student of Donald Gottlieb)

Sonata
1. Allegro

Jeanine Rueff
(1922-1999)

Cambron Little, *alto saxophone*
(student of Adam McCord)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Benjamin Heckel, *double bass*

Student of Sidney King

with

Adrienne Fontenot, *piano*

Student Recital

Thursday Evening
March 1, 2012
7:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Sonata No. 2 in F Major — Antonio Vivaldi (1678-1741)
- Largo
- Allegro
- Largo
- Allegro

Stormy Weather — Benjamin Heckel (b. 1990)

PAUSE

Vocalise Op. 34, No. 14 — Sergei Rachmaninoff (1873-1943)

Sonata 1963 — Frank Proto (b. 1941)
- Slow and Peaceful
- Moderate 4 - Swing
- Molto adagio
- Allegro energico

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Paul York, *cello*

with

Elisabeth Pridonoff, *piano*

Faculty Recital

Thursday Evening
March 1, 2012
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Sonata in D Major, Op. 58 — Felix Mendelssohn (1809-1847)
- Allegro assai vivace
- Allegretto scherzando
- Adagio
- Molto allegro e vivace

Sonata for Violoncello and Piano — Miguel Roig-Francoli (b. 1953)
- Adagio, molto espressivo-Allegro energo
- Lento
- Allegro furioso

INTERMISSION

Sonata in G Minor, Op. 19 — Sergei Rachmaninov (1873-1945)
- Lento-allegro moderato
- Allegro scherzando
- Andante
- Allegro mosso

BIOGRAPHIES

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, **Paul York** has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. In 2006 he was invited to perform recitals throughout Japan. Of his performance in Carnegie Hall, *New York Concert Review* stated "the fiendishly difficult solo part was brilliantly played by cellist Paul York ...one had to be in awe of his playing."

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule.

The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of South California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press, Ablaze, and CRS labels. His CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

Professor of Piano at the University of Cincinnati, College-Conservatory of Music, **Elisabeth Pridonoff** is an internationally known performing pedagogue. She has performed and taught at music festivals throughout the world including the Amalfi, Barcelona, Belgium, Chautauqua, and InterHarmony, and is on the faculty of the Brevard Center Music Festival, Co-Artistic Director of the Prague International Piano Institute and a visiting faculty at the Ichionkai School in Tokyo, Japan

She has collaborated with violinists Ronald Copes, William Fitzpatrick, Masao Kawasaki, Timothy Lees, Eugen Sarbu, Misha Vitenson, Paul Wolfe, violists, Jessica Bodner, Catharine Carroll, cellists Andrew Cox, Michael Mermagen, Misha Quint, Peter Wiley, Aron Zelkowicz, clarinetist David Shifrin, french hornists Michael Hatfield, William Purvis, oboist Sara Bloom, and bassoonists Otto Eifert and William Winstead.

Her students have been first place winners of the Horowitz, Missouri

Southern, American Pianists Association, Shreveport Wideman, and Pinault International Piano Competitions and are on the faculties of music schools in China, Taiwan, Korea, Japan, and throughout North America. She has been an adjudicator for the Virginia Waring, World Piano, Chicago Symphony, and many state, regional and national MTNA competitions. She and her husband Eugene Pridonoff have performed internationally as the Pridonoff Duo and were featured in the March 2005 issue of Clavier Magazine and in September of 2009 on CBS Sunday Morning. The Pridonoff Duo's inaugural recording for Ablaze Records has won critical praise and includes the world premiere of Douglas Knehans' *Cascade*, which was written for and dedicated to the Pridonoff Duo. Elisabeth Pridonoff is a Steinway Artist and is under the management of Alkahest Artists & Attractions.

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UNIVERSITY OF
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SEVENTEENTH ANNUAL

Macauley Chamber Music Competition Winners Recital

Krista Wallace-Boaz, *competition director*

JUDGES:
Mami Hayashida
Cory Barnfield
Stephen Taylor

University of Louisville School of Music
Margaret Comstock Concert Hall
Sunday, March 4, 2012
7:00 P.M.

Program

Serenade in C Major, Op. 10
I. Marcia

Ernst von Dohnanyi
(1877-1960)

String Trio
High School Honorable Mention
Stephen Wright, *violin* Sarah Takahashi, *viola*
Michael Takahashi, *cello*
Coach: Jessica Miskelly

String Quartet No. 2
III. Nocturne

Alexander Borodin
(1874-1954)

Waxed Jam
High School Honorable Mention
Eric Xiong, *violin* Julia McCorvey, *violin*
Allie Wood, *viola* Alex DeMoll, *cello*
Coach: Sara Birnbaum

July

Michael Torke
(b. 1961)

Ballard high School Saxophone Quartet
High School Second Prize
Kevin Brand, *soprano saxophone* Kevin Doll, *alto saxophone*
Blase Groody, *tenor saxophone* Nicole Blandin, *bari saxophone*
Coach: Paul Shepherd

Quartet in F Major, Op. 96, "America"
II. Lento

Antonin Dvorak
(1841-1904)

String Quartet No. 8 in C Minor
II. Allegro Molto

Dmitri Shostakovich
(1906-1975)

Quartetto Ganghero
High School First Prize
Jessie Li, *violin* Jessie Zhu, *violin*
Aaron Karp, *viola* Matthew Liversedge, *cello*
Coach: Leah Hagel

Trio Per Uno — N.J. Ziulhouic
I.

IMAJE Trio
College Honorable Mention
Mandi Robert, *percussion* Michael Cowan, *percussion*
Jecorey Arthur, *percussion*
Coach: Greg Byrne

String Quartet in C Major, Op. 59, No. 3 — Ludwig van Beethoven (1770-1827)
IV. Allegro Molto

Niles String Quartet
College Honorable Mention
Jessica Miskelly, *violin* Irina Kagan, *violin*
Matt Darsey, *viola* Sara Birnbaum, *cello*
Coach: Benjamin Karp

Quintet No. 1 — Victor Ewald (1860-1935)
I.

The BlueBrass Quintet
College Third Prize
Eric Millard, *trumpet* Rui Li, *trumpet*
Megan McMahon, *horn* Josh Dargavell, *trombone*
Mike McMahon, *tuba*
Coach: Mark Clodfelter

Back Burner — Frank Ticheli (b. 1958)

Ambrym Saxophone Quartet
College Second Prize
David Jump, *alto saxophone* Tyler Donathan, *tenor saxophone*
Isaac Blevins, *bari saxophone* Kyle Malone, *soprano saxophone*
Coach: Masahito Sugihara

Quartet in F Major, Op. 59, No. 1 — Ludwig van Beethoven (1770-1827)
I. Allegro

String Quartet No. 3 "Mishima" — Philip Glass (b. 1937)
I. 1957 = Award Montage

Verdi String Quartet
College First Prize
Daniel Brier, *violin* Dyle VanArsdaien, *violin*
Ivan Ugorich, *viola* Chris Erickson, *cello*
Coach: Benjamin Karp

This competition is named in memory of
Judge Macauley Smith,
a lover of chamber music and friend to chamber musicians.

We wish to express special thanks to
Mrs. Macauley Smith,
and
Dean Christopher Doane.

Speed Concert Series

presents

Duo Recital

Johannes Moser,
Cello

Orion Weiss,
Piano

The **Speed** Art Museum

Speed Concert Series
presents

Duo Recital
Johannes Moser, Cello
Orion Weiss, Piano

Sunday, March 4, 2012 at 3pm
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is presented by the Hattie Bishop Speed Music Trust and gifts from the Connoisseur Annual Giving Society.

This performance is dedicated to the memory of Alberta Allen, a longtime supporter of the Speed Art Museum.

Artists appear by arrangement with: IMG Artists
152 West 57th Street, 5th Floor, New York, NY 10019

PROGRAM

Sonata for Cello and Piano in D Major, L 135 — Debussy (1862-1918)
- Prologue: Lent, sostenuto e molto risoluto
- Sérénade: Modérément animé
- Final: Animé, léger et nerveux

Orion — Takemitsu (1930-1996)

Sonata for Cello & Piano, Op. 143 — Poulenc (1899-1963)
- Allegro : Tempo di Marcia
- Cavatine
- Ballabile
- Finale

INTERMISSION

Sonata for Cello & Piano No. 1 in E minor, Op. 38 — Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

Program Notes

by Allen and Michelle Gilfert

Debussy Sonata

Written in 1915, the **Sonata for Cello and Piano** was originally to be titled "Pierrot fait fou avec la lune" (Pierrot is angry at the moon). Debussy described the sonata as "terribly melancholy- should one laugh or cry?" The character of Pierrot, a droll clown from Italian commedia dell arte theatre, saw resurgence in popularity during this time period (Schoenberg's *Pierrot Lunaire* was written three years earlier) and is the subject of many literary and musical works.

The piece is comprised of three short movements: Prologue, Sérénade, and Finale. The Prologue has three thematic ideas. The first theme appears almost Spanish in flavor, with triplets embellishing the melody. The second theme is a lament made of descending ideas, as if large tears are continually falling down Pierrot's painted face. The third theme is a series of ascending fourths alternating between D major and d minor.

The Sérénade makes use of jazzy "walking bass" in the piano and pizzicato in the cello, as if Pierrot is playing the guitar. There are "stop" times, and dancelike passages, as well as lyrical cello melodies that imitate singing. The programmatic implication here is that "Moonstruck Pierrot" (as referred to by Belgian poet Albert Giraud) is distracted; lost in his own mental landscape, he passes the time by serenading the moon.

The Finale begins uneasily (the initial marking is "light and nervous") but goes into a dancelike theme right away. Many tempo changes occur throughout and themes appear from earlier movements of the Sonata. It is altogether a mix of musical characters. The ending revisits the Prologue and the Sérénade, one after the other, and ends with a final, defiant pizzicato from Pierrot.

Takemitsu "Orion"

Toru Takemitsu (1930-1996) composed the **Orion** and **Pleiades** for Cello and Orchestra in 1984, and in the same year wrote the transcription of Orion for cello and piano, which is performed here. The piece has an expansive range and rhythmic freedom throughout. Takemitsu's sensitivity to tone color, as well as rhythmic structure, shows influence of the work of Olivier Messiaen, whom he knew and respected.

In Orion, two distinct musical characters are present: the lyrical, plaintive cello and the piano which arpeggiates and punctuates in contrast. The work begins with the piano in its lowest register; solo cello notes are interrupted by piano chords. The cello joins it in the low register; but the piano jumps around as if peppering the sky with starry chords. An ascending melody keeps surfacing in the cello with three-note groupings. At times it reminds the listener of the Unanswered Question of Ives. At the very end, piano and cello share the melody in unison- then the piano plays it back to the cello. The work ends with two descending notes in the cello, as though a sense of completion and agreement has been reached at last.

The character of Orion appears in ancient Greek mythology. The legend goes that he was a great hunter and boasted that he could kill every living thing on earth. Mother Earth objected and sent a giant scorpion to kill him instead. After his death, Zeus placed his image, (along with the scorpion's) among the stars as a tribute. Today many are familiar with the constellation of Orion. Takemitsu's musical tribute suggests the cosmic expanse of the constellation and the legend surrounding it.

Poulenc Sonata

Poulenc's **Sonata for Cello (Op. 143)** was completed in 1948. It was originally sketched out in 1940 and the effort seemed abandoned by the composer, who asserted his discomfort with writing for strings. However, the project was revisited when cellist Pierre Fournier, to whom the Sonata is dedicated, inspired Poulenc to complete the work. Each movement is in ternary (ABA) form, and the Cavatine is

the only slow movement among the set. Despite Poulenc's affinity for writing chamber music that featured woodwinds, the Cello Sonata is an outstanding work of representative French neo-classical literature. It contains a mixture of sincere, lyrical writing as well as the biting, humorous motifs we have come to expect from Poulenc.

Allegro (Tempo di Marcia) – begins with a brief, fanfarish opening in the piano. The cheery theme is carried farther by the cello. The piano and cello mimic one another in a role play of equal weight; neither seems to serve a subordinate role to the other. The contrasting "B" theme, which is stated first in the piano, is slower and more romantic, though sprinkled with occasional, unexpected pizzicato in the cello. The A theme returns in the same way as it did in the beginning, but this time with a more comical ending.

Cavatine – By usual definition a simple, un-repetitive song, this particular cavatine contains the most beautiful, passionate, and reflective writing in the entire piece. After a gentle progression of chords to serve as the introduction, the cello begins a melancholy theme which grows in emotional intensity throughout the movement. It ends with the piano and cello in nostalgic duet, and a final high note in the cello.

Ballabile – In place of a scherzo, Poulenc substitutes a lighthearted Ballabile. The word suggests a dance, and there is playful motion between the piano and cello in this movement. Each instrument seems to finish the sentences of the other in an uninterrupted exchange. They work in tandem so that each one completes the phrases of its counterpart.

Finale – After the lightheartedness of the third movement, the Finale begins in a stern manner. The cello employs recitative-like statements atop chordal passages in the piano. This is interrupted by an unexpected passage of cello harmonics, after which the recitative resumes briefly. Equally surprising is the arrival of the main theme, which flits along with challenging passagework in both instruments. Melodic interest remains the priority through several modulations of tonal center, and a repeating melody that suggests fanfare. The B section is lyrical and slightly slower. The A theme returns, as does the recitative from the beginning. The piece closes with a two-octave, ascending major scale in the cello.

Brahms

The Cello Sonata No. 1 in E minor, Op. 38, was written from 1862-1865. It is an expansive work that makes use of the full spectrum of expressive capabilities of the cello. There are three movements:

Allegro non troppo – The first movement begins its theme in E minor, a lyrical theme for cello with block chords in the piano. It proceeds to C major with the same theme. More openly passionate is the secondary thematic group in B minor, which prolongs the dominant, B major, which eventually arrives. In this manner Brahms is adhering to the Classical ideals of Sonata form, though the harmonic and melodic language is Romantic in character. The development is mostly over the second half of the Sonata's opening phrase. The recapitulation is straightforward, with a coda that recalls the B major theme of the second group.

Allegretto quasi Menuetto – In 3/4 time, the first part of this movement is in A minor. This movement is in ternary, or three-part, form. The first section predominately features light staccato articulations, both from the cello and the piano. The ornamentation present in this section has a baroque-like quality. The trio section is in F-sharp minor, a more relaxed and graceful experience, with the staccato articulations from the opening now absent. There are pauses in the trio section and more rubato is favored. The first section returns and is repeated as before, with slight variation.

Allegro – The last movement returns to the expected E minor. The opening theme is modeled after the Contrapunctus 13 from Bach's Art of Fugue. The movement features fugal writing, but is not a true fugue in form. It is still in sonata form. The fugal writing of the first section is dropped in the G major second theme, which is more conventional for a sonata form. The development begins with the opening fugato theme, and proceeds to C minor, where an inverted statement of the fugue appears. The fugal writing continues to appear at times throughout the development, but when the recapitulation in E minor occurs the second theme appears rather than the first theme. The second theme repeats again and then the opening fugato theme returns in E minor but does not modulate to G major. The coda, marked Più Presto, leads the movement to its vigorous close.

Orion Weiss

Pianist Orion Weiss is one of the most sought-after soloists and collaborators in his generation of young American musicians. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him acclaim from audiences, critics and colleagues in a wide range of repertoire and formats.

In September 2010, Mr. Weiss was named the Classical Recording Foundation's Young Artist of the Year, and will release a recital album of Dvorak, Prokofiev and Bartok this year. He will also be featured in a recording project of the complete Gershwin works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta. During the 2011-12 season, Mr. Weiss will perform with numerous orchestras including the Chicago Symphony Orchestra, Alabama Symphony Orchestra, Phoenix Symphony, Albany Symphony, and Mexico City Philharmonic. He also makes his recital debut in Washington D.C. at the Kennedy Center. Continuing his close relationships as a collaborator, Mr. Weiss performs this season and regularly with his wife, pianist Anna Polonsky, as well as working again with the Pacifica Quartet and multiple recital partners.

In the summer of 2011, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher. In recent seasons, he has also performed with the Los Angeles Philharmonic, San Francisco Symphony, Chicago Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, Toronto Symphony Orchestra, New World Symphony, National Arts Centre Orchestra, Orpheus Chamber Orchestra, Baltimore Symphony Orchestra,Slovenian Philharmonic, and in duo summer concerts with the New York Philharmonic at both Lincoln Center and the Bravo! Vail Valley Festival. He has also appeared with the symphony orchestras of Houston, Indianapolis, Kansas City, Rochester, Albany, Annapolis, Louisville, Vancouver, and Omaha, as well as the Minnesota Orchestra, Pacific Symphony and Oregon Symphony, among others. He toured the US with the Orchester der Klangverwaltung Munich in October 2007. In 2005, he toured Israel with the Israel Philharmonic Orchestra conducted by Itzhak Perlman.

As a recitalist and chamber musician, Mr. Weiss has appeared across the US at venues and festivals including Lincoln Center, the Ravinia Festival, Sheldon Concert Hall, the Seattle Chamber Music Festival, La Jolla Music Society Summerfest, Chamber Music Northwest, the Bard Music Festival, the Bridgehampton Chamber Music Festival, the Kennedy Center, and Spivey Hall. He won the 2005 Juilliard William

Petschek Award and made his New York recital debut at Alice Tully Hall that April. Also in 2005, he made his European debut in a recital at the Musée du Louvre in Paris. He was a member of the *Chamber Music Society Two* program of the Chamber Music Society of Lincoln Center from 2002-2004, which included his appearance in the opening concert of the Society's 2002-03 season at Alice Tully Hall performing Ravel's *La Valse* with pianist Shai Wosner.

Mr. Weiss's impressive list of awards includes the Gilmore Young Artist Award, an Avery Fisher Career Grant, the Gina Bachauer Scholarship at the Juilliard School and the Mieczyslaw Munz Scholarship. A native of Lyndhurst, OH, Mr. Weiss attended the Cleveland Institute of Music, where he studied with Paul Schenly. Other teachers include Daniel Shapiro, Sergei Babayan, Kathryn Brown, and Edith Reed. In February of 1999, Mr. Weiss made his Cleveland Orchestra debut performing Liszt's *Piano Concerto No. 1*. In March 1999, with less than 24 hours' notice, Mr. Weiss stepped in to replace André Watts for a performance of Shostakovich's *Piano Concerto No. 2* with the Baltimore Symphony Orchestra. He was immediately invited to return to the Orchestra for a performance of the Tchaikovsky Piano Concerto in October 1999. In 2004, he graduated from the Juilliard School, where he studied with Emanuel Ax.

Johannes Moser

Praised for his rich, gorgeous tone and playing that can range from lovely and elegant, to vigorous with head-banging, rock star energy, German-Canadian cellist Johannes Moser has been hailed by Gramophone Magazine as "one of the finest among the astonishing gallery of young virtuoso cellists." Johannes has performed with the world's leading orchestras such as the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, London Symphony, Concertgebouw Orchestra, Bayerische Rundfunk Orchestra, Munich Philharmonic, Tokyo Symphony and Israel Philharmonic. He works regularly with conductors of the highest level including Riccardo Muti, Lorin Maazel, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Manfred Honeck, Christian Thielemann, Pierre Boulez and Paavo Jarvi.

The 2011-12 season opens with Johannes's debut with the Berlin Philharmonic playing the Schumann concerto with Zubin Mehta who hand selected Johannes to perform for his 50th Anniversary concert.

Johannes goes on to perform the world premiere of Enrico Chapela's Electric Cello Concerto "Magnetar" with the Los Angeles Philharmonic and Gustavo Dudamel in both Los Angeles and San Francisco. Other upcoming engagements in the next season include performances with the Bamberg Symphony, New World Symphony, Gurzenich Orchestra in Cologne, Atlanta and Dallas Symphony orchestras, the NDR Symphony Orchestra of Hannover, Hong Kong Philharmonic Orchestra and many international recitals and workshops including a lunchtime concert at London's Wigmore Hall. He wraps up the season by performing the Chapela Concerto with the Orquestra Sinfônica do Estado de São Paulo – who also took part in the commissioning of the work – under Marin Alsop.

Johannes has gained a reputation for his exquisite performances of lesser-known repertoire, much of it recorded on his extensive award-winning discography on Hänssler Classics. His affinity for new music has brought him much attention from leading conductors such as Pierre Boulez, who invited him to make his U.S. debut with the Chicago Symphony on the Rands Concerto. Johannes is an enthusiastic advocate for the electric cello which he uses to explore new possibilities in sound as well as for improvisation. In addition to the Chapela premiere in the coming season, Johannes premiered the Electric Cello Concerto by French composer Fabrice Bollon in 2011 and is constantly striving to inspire contemporary composers to write for the instrument.

Johannes is committed to reaching out to young audiences, from kindergarten to college and beyond. From his 2010 American tour with toy pianist Phyllis Chen "Sounding Off: A Fresh Look at Classical Music", to outreach activities on campuses and performances in alternative venues, Johannes aims to present classical music in terms with which young adults can connect.

A dedicated chamber musician, Johannes has played with: Joshua Bell, Emanuel Ax, Leonidas Kavakos, Menahem Pressler, James Ehnes, Midori and Jonathan Biss. He has also performed at many festivals including the Verbier, Schleswig-Holstein, Gstaad and Kissinger festivals, the Mehta Chamber Music Festival and the Colorado, Seattle and Brevard music festivals.

Johannes has received two ECHO Klassik awards and the Preis der Deutschen Schallplattenkritik for his recordings on Hänssler Classics. His concerto debut disc, which features the complete works of Saint-Saëns for cello and orchestra with the Stuttgart Radio Symphony Orchestra, was honored as one of Classics Today's Top 10 CDs of 2008. Following an album of works by Britten, Bridge and Bax, his most recent recording, a disc of Martinu, Hindemith and Honegger concerti has received great acclaim, recently listed for the prestigious "Preis der Deutschen Schallplattenkritik". His next concerto album of the Britten Cello Symphony and the Shostakovich Cello Concerto No. 1 with WDR Cologne and Pietari Inkinen will be released in January 2012.

Born into a musical family in 1979 as a dual citizen of Germany and Canada, Johannes began studying the cello at the age of eight and became a student of Professor David Geringas in 1997. He was the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the Rococo Variations.

A voracious reader of everything from Kafka to Collins, and an avid outdoorsman, New York-based Johannes Moser climbs mountains in his free time and has crossed the Alps on his mountain bike.

Brass Ensembles Concert
March 5th, 2012
Margaret Comstock Concert Hall

Silverado — Bruce Boughton (b. 1945)

University of Louisville Horn Ensemble
Katherine Brodie, Will Brooks, Jake Campbell, Aaron Coomer, Matt Devore, Josh Goodman, Emma Keller, Ben Taylor, Tyler Taylor, Nancy Waring, horn; Bryen Warfield, tuba

Bruit de Trompettes — Marc-Antoine Charpontier (1634-1704)
Arr. Michel Rondeau

Canzon 2 — Giovanni Gabrieli (c. 1554-1612)

Alla Battaglia — Andrea Gabrieli (c. 1532-1585)
Arr. Gil Garty

Historic Brass Ensemble
Dr. Michael Tunnell, Dr. Mark Lynn, Don Johnson, Jon Wysong, Brad Curtin, cornetto
Dr. Brett Shuster, Phil Steinmetz, Joe Murrell, Ian Gregory, sackbut

Divertimento — William Presser (1916-2004)
I. Allegretto
II. Adagio

Benediction — John Stevens (b. 1951)

University of Louisville Tuba/Euphonium Ensemble
Patrick Albert, Chris Dye, Hardy Kikuchi, Jacob Pinion, James Rossman, euphonium;
Marie Knueven, Craig Potter, tuba

Fanfare No. 2 — Joe Meibers (b. 1991)

A Flying Leap! — Steve Rouse (b. 1953)

Music for Six Trumpets — Vaclav Nelhybel (1919-1926)

University of Louisville Trumpet Ensemble
Seth Burkhardt, Brad Curtin, Micah Holt, Steven Jessie, Christian Kemker, Ryan Lindauer, Clinton Linkmeyer, Joe Meibers, Don Woods, Jon Wysong, trumpet

UNIVERSITY OF
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presents

Faculty Woodwind Quintet

Kathy Karr, ***flute***
Jennifer Potochnic, ***oboe***
Dallas Tidwell, ***clarinet***
Bruce Heim, ***horn***
Matthew Karr, ***bassoon***

with

Krista Wallace-Boaz, ***piano***

Monday Evening
March 5, 2012
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Quintet for Winds No. 2 — David Maslanka (b. 1943)
- I. Deliberate
- II.
- III.

Colores de Miró (2009) — Marc Satterwhite (b. 1954)
(Four Paintings for Woodwind Quintet)
- The Birth of the World
- Solar Bird, Lunar Bird, Sparks
- The Gold of the Azure
- Harlequin's Carnival

PAUSE

Capriccio for Woodwind Quintet and Piano — Fred Cohen (b. 1958)

world premiere

COMPOSER BIOGRAPHIES

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his 40-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9, 12 concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, two saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., David Maslanka Publications, Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, OU Percussion Press, and TrevCo Music, and have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. Among the groups and individuals who have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, The Arsenal Trio, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts. He has given masterclasses at the Cleveland Institute of Music, the University of California, Santa Barbara and Yonsei University (Seoul, South Korea). He is a graduate of Michigan State University and Indiana University. He has taught in Texas, Indiana and Michigan and since 1994 is on the faculty of the University of Louisville School of Music where he also directs the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and *Spiky Epiphanies*, and is also recorded on the Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Fred Cohen was born in San Francisco where he began his musical career as a professional boy chorister with the San Francisco Boys Chorus under the direction of Madi Bacon. Following undergraduate studies at the University California, Santa Cruz, Cohen worked as a conductor with the Fundacion del Estado para la Orquesta National Juvenil, Venezuela, after which he earned his doctoral degree in composition at Cornell University. He has held positions at the University of Richmond, Montclair State University, and accepted a position as director of the Schwob School of Music at Columbus State University, Georgia.

Cohen's output is extremely varied. His works include *Piano Concerto* written in honor of a gift of 67 Steinway pianos to the Schwob School, *Curls of Motion* for trumpet and wind ensemble premiered by Phil Smith, Principal Trumpet of the New York Philharmonic and the Columbus State University Wind Ensemble, and *Dances and Mediations*, a four movement work for flute and string trio written for Susan Palma, flute, and the Borromeo String Quartet on a commission from the Albert Grokoest Foundation. Commissions have come from Chamber Music America, National Endowment for the Arts, Meet the Composer, the New Jersey and Virginia Council for the Arts, the Richmond Symphony Orchestra, the Colonial Symphony, and many others.

Cohen is also an active conductor, having led the University of Richmond Orchestra, the Montclair State University Orchestra in 2004, and the Schwob School of Music Philharmonic Orchestra from 2008-2010. He served as the founder and director of CURRENTS, a professional new-music ensemble in Richmond (1986-2002) and the Cornell Contemporary Ensemble (1982-1986), commissioning and premiering over 50 works by composers from around the world.

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SCHOOL OF MUSIC

presents

Luke McIntosh,
jazz bass

Student of Chris Fitzgerald

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Monday Evening
March 5, 2012
7:00 p.m.
Bird Recital Hall

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PROGRAM

Afirika — **Angelique Kidjo (b. 1960)**

This song was released on Kidjo's album *Black Ivory Soul* in 2002. However, the first version I heard of this song was a duo version featuring Christian McBride and Angelique Kidjo. This song will feature Meg Samples on steel drums and Michael Vettraino on guitar.

Sicilliene — **Johann Sebastian Bach (1685-1750)**

I have learned a great deal from my teacher Chris Fitzgerald over the last two years. One of the things that will stick with me is the use of the Bach *Cello Suites* and Bach melodies to improve intonation and solidifying technique. This song will feature Dave Clark and Noah Barker.

Mr. D.C. — **Luke McIntosh (b. 1989)**

This 16-bar blues was written for Dave Clark, who I have had the pleasure of playing with on a weekly basis for just over a year. It has been a pleasure to get to play with Dave and get to know him as a person. This song will also feature Noah Barker and Will Fisher.

Bràigh Mhàrr — **Luke McIntosh**

This is a recent song, written about two months ago. The bridge was the first thing that was written and the 'A' sections were written later. Bràigh Mhàrr is the Gaelic spelling of Braemar, a village in the North of Scotland. This song features Zach Driscoll, Jesse McBee, John Arstingstall and Will Fisher.

Surrey With The Fringe On Top — **Richard Rodgers (1902-1979)**
Oscar Hammerstein II (1895-1960)

I studied with Tyrone Wheeler during my semester on exchange to UofL in 2009. He introduced me to Ahmad Jamal's album *Live at the Pershing*, which I still love to this day. I love the interplay between Jamal and drummer Vernel Fournier on this track.

Untitled Ballad — **Luke McIntosh**

I wrote this song on piano when I was 16, and still haven't thought of a name for it. This was also the first song I wrote that had a complete set of lyrics. I am lucky enough to be joined by vocalist Carly Johnson for the first public performance of this song.

Come Together — **John Lennon & Paul McCartney (1940-1980)(b. 1942)**
arr. Mia Palencia

Come Together was the first song I learned on bass guitar when I was 16. Originally I borrowed a bass from the brother of a friend of mine until I was able to buy my own. This arrangement of the song is by Malaysian born and Australian raised singer, Mia Palencia, who currently lives and plays in Hobart, Tasmania. This song will feature Bruno "Gafanhoto" Souza, Brandon Coleman and Jesse McBee.

PERSONNEL

Meg Samples, *steel drums*
Michael Vettraino, *guitar*
Noah Barker, *piano*
Zach Driscoll, *tenor saxophone*
John Arstingstall, *guitar*
Will Fisher, *drums*
Brandon Coleman, *guitar & piano*
Bruno "Gafanhoto" Souza, *drums*
Jesse McBee, *trumpet*
Chris Clark, *alto saxophone*

Featuring Special Guests

Dave Clark, *alto saxophone*

&

Carly Johnson, *vocals*

I want to express my thanks and gratitude to everyone at UofL and in Louisville in general who have helped make my experience here so memorable. I have made friends here that I will keep for life and for that, I am incredibly grateful. Thank you all. - *Luke*

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SCHOOL OF MUSIC

presents

Tim Doyle, *conducting*

Student of Frederick Speck

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Tuesday Evening
March 6, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Fanfare pour precede "La Peri" (1912) — Paul Dukas (1865-1935)

Suite Française (1935) — Francis Poulenc (1899-1963)

I. Bransle de Bourgogne
II. Pavane
III. Petite March Militaire
IV. Complainte
V. Bransle de Champagne
VI. Sicilienne
VII. Carillon

A Quilting Bee (2002) — Clark McAlister (b. 1946)

I.
II.
III.

Everyday Nonsense (2011) — Jonathan Carter (b. 1987)

premiere performance

The Mitten War (2011) — Rene Orth (b. 1985)

premiere performance

PROGRAM NOTES

Fanfare pour precede "La Peri" (1912) **Paul Dukas (1865-1935)**

Fanfare pour precede "La Peri" is the brass opening to Dukas' ballet of the same name. The piece is composed in three sections. Section one opens with a brilliant and articulate melody first featured in the horns and then passed through the other choirs. The second section features a somber, almost haunting melody. The third section is a repeat of the opening and conclusion of the piece.

Born in France, Dukas studied piano and composition at the Paris Conservatory. As well as being a composer, Dukas was also a music critic and a professor at his alma mater. His best-known work, *The Sorcerer's Apprentice*, often overshadows his collection of other works, which include opera and various instrumental works.

Suite Française (1935) **Francis Poulenc (1899-1963)**

Suite Française was originally composed as a commissioned work of incidental music to accompany *La Reine Margot*, a play by Edouard Bourdet. Poulenc based his suite off of music originally written by Claude Gervaise, a composer active in the 16th century. Written in 1935, the original work was not published until 1948. Shortly after writing the original, Poulenc arranged the pieces for solo piano, which quickly became popular. The suite contains seven movements. Movements I and V are "bransle" (sometime "branle"), which could be likened to a 16th century French line-dance. Movement II is also a dance, but at a much slower tempo in a choral setting. Movement III is a short version of a military march, followed by a somber oboe feature in movement IV. Movement VI is another dance inspired movement, this time originating outside of France on the island of Sicily. The piece closes with a triumphant, up-tempo *Carillon:* its most noticeable music aspect being the irregular five-bar phrases through much of the movement.

Poulenc was a French composer, often associated with Les Six, a group of composers who led the neo-classical movement. Other notable members of Les Sex include Darius Milhaud and Arthur Honegger. As a young boy, Poulenc learned piano from his mother and centered most of his early compositions around the instrument. After re-discovering his Catholic faith, Poulenc's music took on a more religious tone, including his *Mass in G* and *Concerto for Organ, Timpani and Strings in G Minor.*

A Quilting Bee (2002) **Clark McAlister (b. 1946)**

A Quilting Bee was commissioned by The Cochran Commissioning Project, whose mission was to spread the joy of chamber music to a younger audience. It was premiered in 2002 by Eden Prairie High School in Minnesota. Each movement is a setting of a different American folk song: "He's Gone Away" from Appalachia, "Sweet Betsy from Pike," which originated around the time of the California Gold Rush, and "Shortnin' Bread," which was adapted from slave songs of the South. In each movement, the melody is presented in a straightforward manner only to be jumbled and altered, usually through rhythmic displacement. From the composer:

> In days gone by it was usual for respectable, good-hearted ladies in the community to gather in each other's homes to make clothes, blankets, and the like for their needy neighbors, exchange news, and take a glass or two of cordial. These sewing or quilting bees as they were called, sprang up everywhere and were a great item on the social round. The ladies entertained themselves with stories and music, singing together or in turn: not art songs so much as traditional airs and ballads, themselves usually good-hearted though not always respectable.

Clark McAlister is currently the vice-president and Editor-in-Chief of Kalmus music. He has held various university and orchestra positions, predominately in Florida, where he earned his doctorate from the University of Miami.

Everyday Nonsense (2011) **Jonathan Carter (b. 1987)**

Everyday Nonsense seeks to make music out of that which we consider the day to day, the mundane. This includes the words/sounds that are used as conversation "filler," and the habitual portions of communication that are uttered without thought for meaning and purpose. Words such as "hello, uh ok, and whatever" are performed by an amplified vocalist and set to music with a mockingly exciting band accompaniment. The importance of discrete pitches throughout is replaced by rhythm and inflection.

The opening movement is blatantly influenced by Steve Reich's *City Life* with a chorale full of 7th chords in 4th inversion followed by a faster, more lively section which introduces the spoken portion. This faster section gets its rhythmic material from the spoken words used. For example, "uhhhh, yes but..., ex-cel-lent, great, O-kay." Additionally, the harmonic structure of the opening clearly references John Coltrane's *Giant Steps*. This harmonic structure continues throughout the remainder of the fast section finally ending with an altered, spurted, return of the opening chorale.

– Jonathan Carter

The Mitten War (2011) **Rene Orth (b. 1985)**

The Mitten War: When Tim approached me about writing a piece for his Masters conducting recital, I wanted to write something quite meaningful for him, as he was one of my first friends at the University of Louisville. Even if you do not personally know him, his greatest passions will become clear even after spending only a small amount of time with him. In this piece, I have thus attempted to incorporate most of these passions into this piece for both his and the listener's amusement.

– Rene Orth

Rene Orth is a Bomhard Fellow pursuing an MM of Music Composition at the University of Louisville. She currently studies with Steve Rouse and has participated in master classes with Simon Bainbridge, Chen Yi, Louis Andriesson and Daron Hagen. Her works have been featured by the Luna Nova Ensemble, University of Louisville Collegiate Chorus and the Rhodes College Women's Chorus. Rene also free-lances as a Recording Engineer and Sound Designer. Additional awards and distinctions include receipt of a US State Department Critical Language Scholarship for Chinese, a Top 5 finisher for Turkey's Bosphorous Cross-Continental 6k swim and earning a Private Pilot's License.

PERSONNEL

Flute
Lauren Cannady
Sam Williams (+picc.)

Oboe
Andy Buchholz
Caitlin Dolenc

Clarinet
Megan Ball (+bass)
Michael Burkhead

Bassoon
Jackie Royce
Paul Tromba

Saxophone
Chris Clark (tenor)
Cambron Little (alto)

Horn
Matt Devore
Mason Gatch
Tyler Taylor
Matt Williams

Trumpet
Micah Holt
Jonathan Wysong
Joe Meibers

Trombone
Ian Gregory
Joe Murrell
Phil Steinmetz

Euphonium
Chris Dye

Tuba
Craig Potter

Percussion
Jecorey Arthur
Michael Cowan
James Weixler
Spencer Zembrodt

Piano
Jessica Strong

Harp
Roseanna Shafer

Voice
Patrick MacDevitt

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Elizabeth Metzger, *horn*

Student of Bruce Heim

with

Jessica Dorman, *piano*

Student Recital

Friday Evening
March 6, 2012
8:30 p.m.
Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

Horn Concerto No. 4 in E-flat Major, K. 495 — Wolfgang Amadeus Mozart (1756-1791)

I. Allegro Moderato
II. Romance
III. Rondo

Nocturno, Op. 7 — Franz Strauss (1822-1905)

PAUSE

Serenade for Horn and Piano — Paul Basler (b. 1963)

The Music of the Night — Andrew Lloyd Webber (b. 1948)
Arr. Elizabeth Metzger & Ben Heckel

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SCHOOL OF MUSIC

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University Student Composers

Wednesday Evening
March 7, 2012
8:00 p.m.
Comstock Concert Hall

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PROGRAM

To Cast the Godly Creatures (2011-12) — Derrick Anderson (b. 1990)
I. Organic Anagram

Seth Burkhardt, *trumpet* Aaron Coomer, *horn*
James Clark, *trombone*
Mandi Roberts & Tony Johnson, *percussion*
Brandon Neal, *conductor*

A Fit of Rage (2011) — Joseph Wermuth (b. 1992)

David Cecil, *soprano saxophone* Cambron Little, *alto saxophone*
Kim Kennedy, *tenor saxophone* Josh Warren, *baritone saxophone*

Quartet for Strings (2011) — Tyler Taylor (b. 1992)

Julianne King & Rebecca Neely, *violins*
Tim Eshing, *viola* Felix Borges, *cello*

Conversations between Owl, Nightingale & Lark (2011) — Hong-Da Chin (b. 1985)

Debbie Hill, *soprano*
Hong-Da Chin, *flute & piccolo*

Small Pleasures (2012) — Nicholas Volpert (b. 1992)
I. - V.

Krista Wallace-Boaz, *piano*

Opus 1 (2009-10) — Ermir Bejo (b. 1987)
I. IV.–
II. V.–
III.– VI.

(please maintain absolute silence between movements)

Yvonne Freckmann, *piano*

Movement from Opus 4 (2011) — Ermir Bejo

Claire DiVizio, *voice*
Krista Wallace-Boaz, *piano*

PROGRAM NOTES
(written by the composers)

To Cast the Godly Creatures (2011-12) **Derrick Anderson**

To Cast the Godly Creatures is a piece written as a response to the lyrics of a song by the heavy metal group Meshuggah. Unfortunately due to time constraints, only the first movement of two will be presented at this time. The song, controversially titled *New Millennium Cyanide Christ*, suggests that transforming oneself in the name of religious devotion is unnatural and wrong. With my piece I wish to posit that no matter what your chosen god may be, including material things like music and money, self transformation to achieve closeness with this object of devotion is in fact a normal and positive state of affairs.

A Fit of Rage (2011) **Joseph Wermuth**

A Fit Of Rage is intended to depict just that: an outburst of outrage. The beginning is in a more mysterious mood. Imagine, just after vexation, energy is depleted. Too tired to uphold the front of anger any longer, the characer is simply depressed. After some time, the source of irritation is recollected, and the protagonist is flung back into a passionate enragement. Eventually realizing he stands little to gain by remaining wrathful, he attempts to alter his attitude, but despite valiant efforts, his frustration keeps recurring in the interjections of the 2/2 section, slowly but surely developing the flame into a full fledged inferno, until his passion runs thin, and once more he is left in the depths of exhaustion and melancholy. Again at the end, fury builds, but it can no longer be maintained. The anger fizzles out, he grudgingly falls unconscious.

Quartet for Strings (2011) **Tyler Taylor**

Quartet for Strings is the first composition in which I have dealt with strings. The learning about the string instruments, which are more technically involved than I ever knew, inspired in me a more technical approach for the music. The piece uses the Ab/G# tone as an axis of symmetry with all of the melodic and harmonic material branching out from the axis at equal intervals. The result is the first violin and second violin in a mirrored relationship with the viola and cello.

Born and raised in Louisville, Kentucky, **Tyler Taylor** began learning the

french horn in the fifth grade and received formal training on the horn from both Mrs. Diana Morgan and Stephen Causey of the Louisville Orchestra. After being exposed to advanced studies of music theory and music performance at the Youth Performing Arts School and through summer opportunities such as the University of Louisville Summer Wind Band Institute (2008-2011) and the Sewanee Summer Music Festival (2011), he has pursued studies in music composition and the french horn. He is currently in his first year of undergraduate studies under Dr. Steve Rouse. Tyler has also received instruction from composers such as Chen Yi and Grawemeyer Award winner Simon Bainbridge.

Conversations between Owl, Nightingale & Lark (2011) Hong-Da Chin

The song is inspired by a poem titled *Bird-songs* by George MacDonald. Soprano, flute and piccolo have always been associated with birds, and I took advantage of this connection. I emulated the birdsongs with the flutes and voice by creating a dialogue through music and poetry. Bird lovers may recognize the transcribed songs of these three birds.

Hong-Da Chin graduated from Yu Hua Secondary School in 2002. Hong-Da studied both Chinese bamboo flute and western flute with Mr. Kah-Hoe Yii from 1997-2002. Following high school, he entered SEGI College, which is located in Subang Jaya, Malaysia, majoring in flute performance and earned his Diploma in Music in 2005. During his study at the college, he studied flute with Ms. Keiko Nakagawa. After graduated from the college, Hong-Da studied composition with Mr. Kah-Hoe Yii for 2 years. After that, Hong-Da went to Del Mar College in Corpus Christi, Texas and earned his Associate in Arts degree in both music composition and flute performance in the Spring of 2009, studying composition under Dr. Neil Flory and flute performance under Dr. Joy Kairies. He furthered his studies at University of Houston, Texas, majoring in music composition under Dr. Rob Smith and taking flute lessons with Ms. Jennifer Keeney.

Chin is currently a Moritz von Bomhard fellow studying composition with Dr. Steve Rouse, and flute with Ms. Kathy Karr at the University of Louisville in Kentucky.

Small Pleasures (2012) **Nick Volpert**

This piece was inspired by an art opening and installation at the Land of Tomorrow gallery in downtown Louisville. The installation was created by

Lisa Walcott and is called "My Pleasure." It is a large, clean room with a few small, gently active things placed inside. Each of the things are untitled and quiet and slowly work themselves out over time. One thing was a paper bag that inflated and deflated on the wall. Another thing was a small pile of bubbles to the side that slowly popped and shrank throughout the night. The gallery's own description of the exhibit says this:

> "Walcott's work is constantly moving but stuck in a single moment; it is isolated but full of room to guess; it is familiar but more vivid than before."

I like that sentiment very much. I like that life can be experienced sometimes as a series of small, pleasurable sensations that are loosely tied together with string. I like that, when life is experienced like that, it can be because of some darker, deeper, forgotten truth or thing that you are choosing to ignore; some trivial thing that exists behind the surface of the sensations that are covering your body and causes them to become superfluous and pleasurable. I can find pleasure in small sensations even though I am fundamentally sad. There are two worlds. This piece seeks to convey some of both in five small, untitled movements for solo piano.

Nick Volpert is a composer with many interests. He is currently studying with Steve Rouse at the University of Louisville as an undergraduate.

Opus 1 (2009-10) **Ermir Bejo**

Six connected short piano pieces composed during 2009-10, with a total duration of circa seven minutes.

Movement from Opus 4 (2011) **Ermir Bejo**

One movement, circa five minutes, from Opus 4, composed in late 2011. The whole work is comprised of ten movements scored for Piccolo, Flute, Soprano, Harp, Piano, Celeste, Vibraphone+Percussion, Cello.

Tramontata è la luna e le Pleiadi:
a mezzo è la notte:
il tempo trascorre;
e io dormo sola
... e soffro e desidero.

The moon has set, and the Pleiades;
it is midnight,
the time is going by,
and I sleep alone.
... and I suffer and desire.
(Trans by H. T. Wharton, ca. 1880)

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Thursday, March 8, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

"Three Preludes"
1. Allegro
2. Andante Molto
3. Allegro Molto

Robert Muczynski
(1929-2010)

Carrie Ellis, *flute*
(student of Kathleen Karr)

Concerto for Bass Trombone

Thom Ritter George
(b. 1942)

Joseph Murrell, *bass trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

Trio Sonata
1. Fast
2. Fast
3. Fast
4. Fast

John Harbison
(b. 1938)

Damien Hicks, *soprano saxophone*
Nick Burke, *alto saxophone*
Jimmy Caldwell, *baritone saxophone*
(students of Adam McCord)

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I/O

An Exploration of Strangers and Community in Sound and Vision

---

Conceived and constructed by the
University Improvisation & Experimental Music Ensemble

1.
Zach Thomas

2.
Jesse McBee, Luke McIntosh, Jonathan Carter

3.
Chris Kincaid, Zach Thomas

4.
Lexi Bass, Jonathan Carter, Jesse McBee, Luke McIntosh

5.
whole group

Thursday Evening
March 8, 2012
7:00 p.m.
Bird Recital Hall

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, ***Director***

featuring concerto competition winner

Felix Borges, ***cello***

Thursday Evening
March 8, 2012
8:00 p.m.
Comstock Concert Hall

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BIOGRAPHY

Felix Borges was born in Recife, Brazil, into a family of musicians; his father Flavio Malheiros Borges, is a composer. He started the cello at the age of twelve with Professor Marisa Johnson at the Federal University of Pernambuco, later joining the studio of Professor Nelson Campos at the University of Paraiba. While in Brazil, he was the principal cellist of the Municipal Orchestra of Paraiba and won a cello audition to join the Paraiba Symphony Orchestra. He has been principal cellist at the KMEA All-State Orchestra and at festivals such as Masterworks and Eleazar de Carvalho. While an undergraduate student, Felix performed Dvorak's *Cello Concerto in B minor* with the Campbellsville University Orchestra in 2007. He was awarded the second prize at the Macauley Chamber Music Competition in Louisville in 2008 in the college division. In the summer of 2011, Felix performed as a soloist with the Recife Symphony Orchestra in Brazil.

Mr. Borges is currently completing his Masters in Music at the University of Louisville. He is a member of the UofL Graduate String Quartet and is a student of Professor Paul York. His cello professors include Marisa Johnson (Brazil), Nelson Campos (Chile), Rebbecca Kiekenapp (USA), Saulo Almeida (Brazil) and Paul York (USA).

PROGRAM

from *La Traviata,* Prelude to Act III — Giuseppi Verdi (1813-1901)

Variations on a Rococo Theme, Op. 33 — Piotr Ilyich Tchaikovsky (1840-1893)

- Moderato quasi Andate
- Thema
- Variation I
- Variation II
- Variation III
- Variation IV
- Variation V
- Variation VI
- Variation VII and Coda

Felix Borges, *cello*

INTERMISSION

Till Eulenspiegels lustige Streiche, Op. 28 — Richard Strauss (1864-1949)

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Bryen Warfield, *Graduate Teaching Assistant, Orchestra Manager & Librarian*
Jecorey Arthur, *Assistant Orchestra Manager*
Aaron May, *Assistant Librarian*

First Violin
Julianne King †
Rebecca Neely
Michael Lambert
Marina Konishi Comfort
Ana Sarbu
Daniel Parker
Jalisha Boyd
Mary Grace Reed
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Courtney Morrison
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Catherine Tyree
Hannah Chalk
Alexander Moore
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Viola
Geoff Britton*
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† *concert mistress*
* *principal*

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Three Hundred Forty-Ninth Concert
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Morgenstern Trio

Catherine Klipfel, *piano*
Stefan Hempel, *violin*
Emanuel Wehse, *cello*

2009 Kalichstein/Laredo/Robinson
International Trio Award

University of Louisville
March 18, 2012
3:00 P.M.
Comstock Concert Hall

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Mindy Fulner
Jennifer Goodman
John Grantz
Briana Kinkead

Program

Trio in G Major (1880)* — Claude-Achille Debussy (1862-1918)

Andantino con moto allegro
Scherzo-Intermezzo: Moderato con allegro
Andante espressivo
Finale: Appassionato

Piano Trio (1937)* — Leonard Bernstein (1918-1990)

Adagio non troppo – Piu mosso – Allegro vivace
Tempo di marcia
Largo – Allegro vivo et molto ritmico

Intermission

Trio in B Major, Op. 8 (1890) — Johannes Brahms (1833-1897)

Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

*-*first performance for the Society*

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Kalichstein/Laredo/Robinson International Trio Award
Representation: Marianne Schmocker Artists International
www.morgensterntrio.com

The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music. For more information, please visit www.louisvillechambermusic.org.

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Today's concert is dedicated to the memory of Ethel C. Baer, Ann Klein and Ferd Weis, long-time supporters of the Society who recently passed away. Contributions to the Society in their memory will be welcomed and listed in the April 15, 2012 concert program.

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<u>April 15, 2012 - 3:00 p.m.</u>

Carpe Diem & Euclid Quartets

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presents

Andrew Witten, *double bass*

Student of Sidney King

with

Adrienne Fontenot, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
March 19, 2012
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Six Studies on English Folk Songs — Ralph Vaughn-Williams (1872-1958)
- Adagio
- Andante sostenuto
- Larghetto
- Lento
- Andante tranquillo
- Allegro vivace

Four Short Pieces for Solo Double Bass — David Anderson (b. 1962)
- Prelude: Largo
- Scherzando
- Serenade: Andante cantabile
- Capriccio: Adagio; allegro ritmico

Vocalise, Op. 34, No. 14 — Sergei Rachmaninoff (1873-1943)

PAUSE

Sonata for Double Bass and Piano — Vilmos Montag (1908-1991)
- Andante moderato
- Andante
- Allegro

PROGRAM NOTES

Six Studies on English Folk Songs — **Ralph Vaughn-Williams (1872-1958)**

Vaughn-Williams, born in England, 1872, wrote many pieces of music across all genres. However, Vaughn-Williams is also noted as one of the earliest ethnomusicologists, as he would travel across the country and transcribe English folk songs from their source. He often used these folk songs as the basis for his works, including his works as editor of the English Hymnal of 1906. Like much of the bassists' repertoire, *Six Studies on English Folk Songs* was originally composed for cello, although not exclusively.

Movement I, *Adagio,* begins with solo bass in a slow, lyrical fashion. The piano soon joins, and results in song full of lament. The original folk song that was used for this movement is *Lovely on the Water.*

Movement II, *Andante Sostenuto,* begins with the piano in a semi-mysterious fashion, but the bass soon enters with the melody while the piano acts as a motor, playing eighth notes in intervals of thirds and sixes. The original folk song that was used for this movement is *Spurn Point.*

Movement III, *Larghetto,* begins with the bass, sweeping a D minor arpeggio. The piano enters, and the character is quickly established as solemn and ponderous, but ends on a major chord via the Piccardy Third cadence, where the final chord is major even though the key of the piece is minor. The original folk song that was used for this movement is *Van Dieman's Land.*

Movement IV, *Lento,* begins with the piano alternating between only two chords, while the bass plays the melody. Soon, harmonic color is expanded, and there is some dialogue between the piano and bass. The original folk song that was used for this movement is *She Borrowed Some of her Mother's Gold.*

If one of these movements had to be a drinking song that was oft sung in a bar, movement V, *Andante Tranquillo,* would be it. This folk song is more dance-like than the others, given its 3/4 meter and faster pacing. The character seems to be reflective in nature, as if two long-lost friends are reminiscing on better days. The original folk song that was used for this movement is *The Lady and the Dragon.*

The final movement, *Allegro Vivace,* is also quite dance-like in nature, given the piano's staccato right hand and cut-time meter. This song is very peculiar, as it seems the theme is only briefly established before the music takes the listener elsewhere, and ending quite abruptly. The original folk song that was used for this movement is *As I Walked Over London Bridge.*

Four Short Pieces for Solo Double Bass — **David Anderson (b. 1962)**

David Anderson is the current principal bassist for the Louisiana Philharmonic Orchestra, holding that position since 1996, and previously a member of the Louisville Orchestra. Anderson studied under Frank Proto, who encouraged him to begin dabbling in music composition for the double bass, resulting in his eclectic musical style of writing, drawing from Proto's own unique character of composition.

The *Prelude* begins with a droning D string, setting up an ominous character via dissonant harmonies, and displaying a few motifs that will appear later in the four-movement suite. Tonality changes, although quite briefly, with a *forte* G major chord, then returning to the ominous D minor, and finally ending on a consonant major sixth, indicating a quiet hope for the future.

Scherzando, the dance movement, has a very metrical duple feel to it, interspersed with sweeping scalar runs, and once again featuring a pedal D string. The duple character is interrupted with a triple meter with a pedal G, while the range continues all the way up the fingerboard of the bass. The movement then returns to the original theme before its conclusion.

Serenade is the most musically tranquil of the four movements, aptly fitting the title, even though the harmonic roadmap may seem confusing or elusive. Note the calming sound of the "E flat major ninth" arpeggio in contrast with the subsequent, tense D harmonic minor in the middle section of the movement.

The final movement, *Capriccio,* begins with an interesting musical gesture: the high D harmonic is sustained, and with each beat, the note duration is shortened, moving from a singular whole note, to halves, quarters, eighths, etc., until it becomes frantic, where tension is finally released by the E flat. More tension mounts as a similar effect is portrayed by the quickening barrage of a series of 4 notes. The *Allegro ritmico* section of this movement constantly makes a plaything out of the meter by placing accents on various beats and changing the number of beats in a measure. This, combined with passages consisting mostly of harmonics, make this final movement a wonderful conclusion to the entire suite.

Vocalise, Op. 34, No. 14 — **Sergei Rachmaninoff (1873-1943)**

Sergei Rachmaninoff was a Russian composer, born in 1873. He was considered to be one of the best pianists around at that time, and was one

of the last great composers of the Romantic era before the Contemporary era, which emerged around the early twentieth century (1920-current). Rachmaninoff carried the torch of musical genius, passed down to him by Tchaikovsky and Rimsky-Korsakov.

Vocalise, composed in 1912, is one of Rachmaninoff's most popular works. This song is actually part of a larger opus, titled Fourteen Songs. These songs are all for voice and piano. Although it has been transcribed for a myriad of instruments to play, it was originally written for soprano or tenor, soprano being the more common because of its beautiful, expressive, fragile nature. On a particular note, the original song was to be sung without words, but rather sung on a single vowel of the performer's choice. This particular arrangement was written by Oscar Zimmerman, a double bassist popular for arranging pieces commonly found in the bassist's repertoire.

Sonata for Double Bass and Piano

Vilmos Montag
(1908-1991)

Born in Hungary, 1908, Vilmos Montag composed his *Sonata for Double Bass and Piano* in 1967 and dedicated it to his brother, Lajos Montag, a Hungarian double bassist who played for the Hungarian Royal Opera, taught at the Bartok Conservatory of Music, and wrote a five volume instructional method for playing the double bass. This piece, although written during a period in which atonal music flourished, reflects quite heavily on the Romantic period of music, marked by its chromatic harmonies, allowing the music to explore its tonal possibilities. This piece calls for a modified *scordatura*, or the specific pitches at which to tune the strings. The player is to lower the lowest string (E) a whole step to D. This allows for a darker tonal palate, as noted at the end of the opening phrase of the first movement, *Andante Moderato*, and also in the chime-like effect at the end of the same.

Movement II, *Andante*, brings forth a new, highly lyrical character, typical of Romantic sonatas. However, following this lyrical passage, Montag introduces a style that is more appropriate for the time period, marked by more dissonant, sonically stressful passages, and interspersed with "effectual" motifs, such as the chromatic falling line in the piano. The original theme returns, this time with a brief reminder of its atonal history, but ultimately ending in a beautiful tonality.

The final movement, *Allegro*, brings forth a much-needed upbeat tempo to contrast the previous two movements. This dance-like movement successfully blends functional harmony and purposeful, although seemingly sporadic, chromaticism. Note the dialogue between the piano and double bass shortly after the movement begins. The rest of the movement can be

described as adventurous and exciting. Be sure to note the sharp, dagger-like piano strikes, and the brief moments where the double bass and piano are unison in rhythm. The movement concludes with an exciting sense of banbastic hurriedness, but not before reminding the listener of some of the previous motifs.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Patricia Barnes Griffith,
piano

Guest Artist Recital

Tuesday Evening
March 20, 2012
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Fantasie, Op. 17, in C Major (1836) — Robert Schumann (1810-1856)

Durchaus fantastisch und leidenschaftlich vorzutragen
(Fantastic throughout and passionately played)

Mässig. Durchaus energisch
(Heavy, in a moderate tempo. Energetic throughout)

Langsam getragen. Durchweg leise zu halten
(Solemnly slow. Somewhat quiet throughout)

Motto:

Durch alle Töne tönet
Im buntem Erdentraum
Ein leiser Ton gezogen
Für den, der Heimlich lauschet

Through all the sounds resounding
Within the colorful earthly dream,
There is softly sounding a tune
Meant for him who listens in.
(From the poet, Friedrich Schlegel)

INTERMISSION

Ballade No. 3 in A-flat, Op. 47 (1841) — Frédéric Chopin (1812-1849)

Sonata No. 26, Op. 81a in E-flat (1809-1810) — Ludwig van Beethoven (1770-1827)

Das Lebewohl
Adagio. Allegro
Andante espressivo
Vivacissimamente

L' isle joyeuse (1904) — Claude Debussy (1862-1918)

BIOGRAPHY

Patricia Barnes Griffith recently retired from Kentucky State University where she taught classes in applied piano, class piano, pedagogy, literature, and chamber music. She has had an active career in performing, as recitalist, soloist with orchestra, and as a collaborative musician. She has performed with the Louisville Orchestra, the Lexington Philharmonic Orchestra, the Winston-Salem Symphony, and the Greensboro Civic Orchestra. Notable solo performances have been at the Phillips Collection in Washington, D.C. and as a semi-finalist in the University of Maryland's International Piano Competition. Griffith received degrees in piano from Salem College (B.M.) and Peabody Conservatory (M.M. and D.M.A.) where her primary teachers were Clemens Sandresky and Ellen Mack. She studied for a summer with pianists from the Moscow Conservatory. She is active in the Kentucky Music Teachers Association where she serves on the Board as the Foundation Chair and is active as an adjudicator for festivals and competitions. Griffith wrote her D.M.A. dissertation on the solo piano music of Gordon Binkerd, and often performs his music. In 2003 she presented her first solo CD, including music by Brahms, Mozart, Bartok, Milhaud, and Dett. Patricia Griffith is known for her energetic and personal musical presentations. She maintains a private piano studio and performs concerts whenever possible.

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presents

Craig Wagner, *guitar*

and

Jim Connerley, *piano*

Jazz Duo

Faculty Recital

Tuesday Evening
March 20, 2012
7:30 p.m.
Bird Recital Hall

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PROGRAM

You'd Be So Nice To Come Home To	Cole Porter (1891-1964)
People Make the World Go 'Round	Thom Bell & Linda Creed (b. 1941)(1949-1986)
Waltz New	Jim Hall (b. 1930)
Wichita Lineman	Jimmy Webb (b. 1946)
James	Pat Metheny & Lyle Mays (b. 1954)(b. 1953)
Song for Skye-Bird	Jim Connerley (b. 1963)
Blue Dove	traditional Mexican Folk Song
Osaka Express	Jim Hall

BIOGRAPHIES

Jim Connerley has been an active member of the tri-state jazz community since 1990. He graduated, *magna cum laude*, with a master's degree from the Indiana University School of Music. He has performed with such internationally known jazz artists as Barry Ries, Don Braden, Othello Molineaux, Rich Perry and Delfeayo Marsalis. Since moving to the Cincinnati area he has been a member of some of the finest jazz groups in the tri-state, including the Pat Harbison Quintet, the Cohesion Jazz Ensemble, the Gordon Brisker jazz ensemble, the Brent Gallaher Quartet, the Hiders and the salsa band, Tropicoso. Currently he is a member of the Art Gore Quartet, the John Zappa Trio, the Gary Gorrell Quartet and the Dan Faehnle Quartet.

Along with his own jazz trio, Mr. Connerley also leads the United Methodist Jazz trio, an eclectic group who performs jazz treatments of gospel songs, hymns and spirituals. He also leads the Vintage Keys Project, an exciting jazz/ fusion quintet featuring the Fender Rhodes and Wurlitzer electric pianos. Jim has appeared on over twenty CDs including the recent releases, *A Road Less Traveled* by the Pat Harbison Quintet, the 2009 release, *Frequency* by vibraphonist Rusty Burge, and his own 2010 release, *Private Party: A Collection of Jazz Duos.*

Mr. Connerley has been a jazz educator on the university level since 1989. Currently, he is a member of the jazz faculty at the University of Louisville School of Music.

Craig Wagner is recognized as one of the most versatile young guitarist on the scene today. He has been a featured performer at the Chet Atkin's Society Guitar Festival in Nashville since 1995, a festival which has showcased such jazz luminaries as Martin Taylor, Fareed Haque, Jack Wilkins and even Max Roach. Craig has also played at The Great American Guitar Show in New York, sharing the stage with guitarist such as Jimmy Bruno, Howard Alden, Jack Wilkins, Paul Bollenback, Ron Affif, Russell Malone, Gene Bertoncini and bassist Michael Moore.

As a member of the Java Men, Craig has played at venues as large as Lollapolooza, as intimate as the Knitting Factory, and as sprawling as the New Orleans Jazz Festival where they shared the bill with acts such as Victor Wooten, the Charlie Hunter Trio, and the Brian Setzer Orchestra. Craig has been featured as a solo performer at the Kentucky Arts Council's Master Musicians Festival and is a regular performer at the Nashville NAMM show. His work has been featured in publications such as Guitar Player, Guitar One, Acoustic Guitar, Just Jazz Guitar, 20th Century Guitar, Vintage Guitar, Keyboard Magazine, The Village Voice, Cadence, Spin, and many others.

Craig graduated from Bellarmine University with a Bachelor's Degree in Music in 1993. He has studied or taken master classes with Christophe Parkening, Jim Hall, Jimmy Raney, Tal Farlow, Attila Zoeller, Jack Wilkins Howard Roberts, Gene Bertoncini, Cal Collins, Howard Alden and many others. In addition to his duties at the University of Louisville, Craig currently teaches at Steilberg String Instruments and for the Jamey Aebersold Summe Jazz Workshops.

Mel Bay's "Master Anthology of Jazz Guitar Solos" features Craig's solo on Spiders. He has also written articles for their "Guitar Sessions" which included recordings of his solo guitar work. He has recently completed several new finger-style guitar arrangements of jazz standards for a projec in conjunction with Warner Bros and Mel Bay. In 1998 he released an instructional/performance video for Stefan Grossman's *Guitar Workshop* video series whose impressive catalog features rare archival footage Alan Lomax's *American Patchwork Series* for The Smithsonian Institution, performances by Wes Montgomery and lessons by Joe Pass, Larry Coryell, Martin Taylor and many other jazz greats.

Craig's recording career includes *Letter to St Paul* (1994), *Void* (1999) and *Ordinary* (2000) with the Java Men. Recordings by the Java Men stay in regular rotation on many college and NPR stations around the country. He also has a solo recording, *Color of a Mirror* (1999). Craig has endorsements with luthier John Buscarino and Thomastik-Infeld String Company of Austria.

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presents

Michael Lambert, *violin*

Student of J. Patrick Rafferty

with

Adrienne Fontenot, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Wednesday Evening
March 21, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Sonata for Solo Violin No. 1 in G Minor, BWV 1001 — J.S. Bach (1685-1750)
- Adagio
- Fuga: Allegro

Fratres for Violin and Piano — Arvo Pärt (b. 1935)

BRIEF PAUSE

Sonata for Violin and Piano No. 1 in G Major, Op. 78 — Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio—Più andante—Adagio
- Allegro molto moderato

PROGRAM NOTES

Sonata for Solo Violin No. 1 in G Minor, BWV 1001 **J.S. Bach**

Bach began composing his six works for solo violin in 1703 and completed them in 1720 while he was Kapellmeister at Köthen. During this time, he yielded many of his secular compositions that include the cello suites and Brandenburg concertos. Composed in a time when polyphonic violin music had come into its own, musically, Bach's contribution to the style remains a cornerstone of violin repertoire. Each of the solo violin sonatas contains four movements, the first two of which are a prelude and a fugue.

The opening movement, marked as *Adagio*, represents the Baroque style at its best in that its numerous ornamentations and embellishments call for an improvisatory manner. In this music, the melody is never without a bass line so the solo violin must act as its own accompanist. The long, horizontal melodies twist around the implied bass as they are punctuated by the more vertical chords that nearly run the gamut of harmonic expression.

The following *Fuga* movement opens with a short subject that consists of both repeated notes and a narrow tessitura. Bach employs this subject for the first several bars to establish the melodic motif using double-stops and chords before continuing on into varying episodes. In all, Bach weaves the movement through several harmonic ideas from the tonic of G Minor which moves to D Minor, then C Minor, B-flat Major and then back to the home key. In addition to this strong harmonic presence, he uses simple stepwise motion that appears either diatonically or chromatically to accompany the different iterations of the subject in the various episodes. As the movement reaches its end and heads toward a harmonic conclusion, Bach writes more and more chromaticism to add weight to the already defined subject.

***Fratres* for Violin and Piano** **Arvo Pärt**

The music of Estonian composer Arvo Pärt is almost always recognizable among those familiar with his simple approach. His style has been termed as *tintinnabuli*, which is Latin for "little bell", but for musical purposes, this deals with various note patterns that unfold over a tonic triad. This minimalist approach was developed after Pärt's study of the chant music of the Medieval and Renaissance periods.

Fratres was first composed in 1977 for string quintet and has since been arranged about ten times for various combinations of instruments. The form

is quite simple and consistent following an exact pattern with regard to structure and time. There are nine sections each with the same pattern of 7/4, 9/4 and 11/4 time signatures repeated once, after which there are two 6/4 bars. While the opening only includes the violin with the piano in the postlude 6/4 bars, each of the other eight sections includes both parts. In addition to time, Pärt patterns chords in the beginning of each set starting with just four chords. Ultimately, there are eight different chords that are heard per set, but they are only expanded as the set progresses. With each new passage, Pärt introduces a new technical idea for the solo violin that is manifested in different rhythms, double-stops, chords, arpeggios and artificial harmonics.

Sonata for Violin and Piano No. 1 in G Major, Op. 78 Johannes Brahms

Brahms's first violin sonata was completed in the summer of 1879 and performed later that year in Bonn. Each of its movements shares similar motivic materials that connect the whole work. These motives were recycled from two of Brahms's songs (*Regenlied* and *Nachklang*, Op. 59), which is why this sonata is sometimes referred to as the *Rain Sonata*.

The first movement is in sonata form and makes use of the dotted figure heard in the opening statement by repeating it numerously. Both the first and second themes deal with dotted figures, but they exist more as pick-ups in the first theme and as melodic ideas in the second. The second movement in E-flat Major has a ternary form. While the first theme is declared by the piano and later, the violin, the second section continues the dotted figure from the first movement in a more compact, fragmented and militant form and is manifested here as a funeral march. The first theme of the second movement is explored next with double-stops and is interrupted by the funeral march theme again before finally concluding. The last movement in G Minor directly quotes the dotted figure from the first movement in a compacted idea. The middle of this movement sees a return of the second movement melody in E-flat major again as it begins to build to a climax that combines both the melodic ideas from the *Adagio* and the rhythmic ideas from the *Vivace*. A tranquillo sections brings the movement back to the first theme and them quickly on to a key change to the parallel, G Major. This final section rises and falls to an ultimate, quite ending.

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, March 22, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Dylan Lloyd - presentation on 2011 summer grant experience

Grand Polonaise in D Major, Op. 16 — Theobald Boehm (1794-1881)

Sam Williams, *flute*
(student of Kathleen Karr)
Debbie Dierks, *piano*

Trio Sonata — John Harbison (b. 1938)
1. Fast
2. Fast
3. Fast
4. Fast

Damien Hicks, *soprano saxophone* Nick Burke, *alto saxophone*
Jimmy Caldwell, *baritone saxophone*
(students of Adam McCord)

Concerto for Vibraphone — Emmanuel Sejourne (b. 1961)
Movement One

Dylan Combs, *vibraphone & percussion*
(student of Greg Byrne)
Spencer Zembrodt, piano

Five Pieces for Clarinet — Gordon Jacob (1895-1984)
1. Preamble
2. Waltz

S. Elise Bauer, *clarinet*
(student of Dallas Tidwell)

Concerto in Bb — Johann Sebastian Bach (1685-1750)
1. Allegro (solo - Lauren Roerig)
2. Adagio (solo - Paul Tromba)
3. Allegro Assai (solo - Jackie Royce)

Lauren Roerig, Jackie Royce & Paul Tromba, *bassoons*
(students of Matthew Karr)
Accompanied by Calvin McLain, Phoebe Bell & Matthew Karr

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *conductor*

featuring

Joshua Hein, *conductor*
Student of Kent Hatteberg

and

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

featuring

Joshua Hein, *conductor*
Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Thursday, March 22, 2012
8:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

COLLEGIATE CHORALE
UNIVERSITY CHORUS
SELECT MEMBERS OF THE
UNIVERSITY SYMPHONY ORCHESTRA

Requiem in C minor for mixed chorus — Luigi Cherubini (1760 - 1842)
III. Dies Irae

UNIVERSITY CHORUS

Verbum caro factum est: Y la Virgen le dezi — anonymous
Kim Hajdalenko, *soprano* Alexandra Lewis, *alto*
William Summay, *tenor* Nicholas D. Gray, *bass*

A un niño llorando al hielo — Francisco Guerrero (1528 - 1599)
Kim Hajdalenko, *soprano*

Misit Dominus — Vytautas Miškinis (b. 1954)

Das Schifflein (Op. 146, No. 5) — Robert Schumann (1810 - 1856)
Aaron Coomer, *horn* Ruthanne Fulton, *flute*
Chloe Blayne Richards, *soprano*

La, la la je ne l'ose dire — Pierre Certon (c. 1510 - 1572)

Neighbors' Chorus (*La Jolie Parfumeuse*) — Jacques Offenbach (1819 - 1880)
Bomi Lee, *piano*

COLLEGIATE CHORALE

Sanctus—Benedictus — Giovanni Gabrieli (c. 1554/1557 - 1612)
(*Symphoniae sacrae: liber secundus*)
Junghyun Ahn, *organ continuo* Matthew Boothe, *double bass*
Nick Volpert, *cello* Brent Crimm, *trombone*
Cory Zilisch, *trombone* Micah Holt, *flugelhorn*
Phillip Morgan, *baritone*

Here is the Little Door (*Three Carol-Anthems*) — Herbert Howells (1892 - 1983)

The Peaceable Kingdom — Randall Thompson (1899 - 1984)
IV. Howl Ye!

V přírodě (Op. 63) — Antonin Dvořák (1841 - 1904)
II. Večerní les rozvázal zvonky

Mata del anima sola — Antonio Estévez (1916 - 1988)
Ricky Lynn Case II, *tenor*

Pseudo Yoik — Jaakko Mäntyjärvi (b. 1963)

My God is a Rock — arr. Ken Berg (b. 1955)
Samantha Lilly, *soprano*

Upcoming Events

April 11, 2012: University Chorus, Collegiate Chorale - graduate student recitals, 8:00 P.M.

April 21, 2012: District XII Solo/Ensemble Contest

April 22, 2012: Kentucky Ambassadors of Music Day, performance by Wind Symphony, Collegiate Chorale, Cardinal Singers, 6:00 P.M.

May 9-10, 2012: State Choral Festival

May 24 - June 5, 2012: Cardinal Singers perform at U.S./Cuba Choral Symposium, Havana, Cuba

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly+
Jody McCaffery
Emily Yocum

Soprano II
Jessica Banet
Jacquelyn Davis
Bailey Haskell
Virginia Henley
Rachel Hobbs
Emily Howes
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian Hooper
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton*+
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

+section leader
**graduate student*

Alto I
Junghyun Ahn*
Uadani Butto
Lauren Dillman
Erin Heckmann
Ashley Kruth
Na-Rae Lee*
Rachel Miller
Marta Nowak
Courtney Schisler
Emely Stratton

Alto II
Sarah Barker
Ruthanne Fulton*
Kate McCoskey*
Elayne Parrish
Grace Robertson
Carlisle Schoner*+
Amber Whittaker

Bass I
Marquese Carter
Caleb Coleman
Adam Dahmer
Bradley Detro
Jon Fejes
Jonathan Gentry
Nicholas D. Gray*
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Christopher Deaton
Tyler Dippold
Austin Echols+
Nick Pappe
David Taustine

University Chorus

Bomi Lee, *director*

Ruthanne Fulton, Carlisle Schoner, Joshua Hein, Josh Hamilton, *graduate assistants*

Soprano I
Laura Bower
Ruthanne Fulton*
Chelsie Griffin
Audrey Manis

Soprano II
Junghyun Ahn*
Nicole Carlson
Patricia "Gabby" Dixon
Kim Hajdalenko
Mary Hamilton
Treneese Hughes
Chelsey Jackson
Emily Lobeck
Hannah Parker

Tenor I
Ben Boelscher
Joshua Hein*
Ethan Schmidt

Tenor II
Josh Hamilton*
William Summay

Alto I
Bailey Carter
Talia Girton
Brittany Glass
Krista Heckmann
Na-Rae Lee*
Alexandra Lewis
Mollie Stephens

Alto II
Kimberly Bencker
Patricia M. Edison
Amelia Ehmling
China Huddleston
Kate McCoskey*
Jessica Newsome
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Ermir Bejo*
Jordan Bennett
Nicholas D. Gray*
Chris Millett
Ian Pugh

Bass II
Stephen Baker
José Julio Díaz Infante*
John Flannigan
Michael Haefner
Chris Kincaid

**graduate student*

University of Louisville
University Chorus and Collegiate Chorale

Joshua Hein – Graduate Conducting Recital
Thursday, March 22, 2012

Texts, Translations, and Notes

Collegiate Chorale, University Chorus, select members of University Symphony Orchestra

Requiem in C minor for mixed chorus — **Luigi Cherubini**
III. Dies Irae

A Florentine composer, teacher, conductor, theorist, publisher and administrator, Luigi Cherubini was active in Paris, France, during the French Revolution and the subsequent Napoleonic Era. Although early influences included common practice period Italian theatre composers, by 1785, Cherubini's seemingly insatiable urges for experimentation led him first to London and eventually to Paris. It was here he heard the expressive music of Christoph Gluck and Giovanni Paisiello in Parisian opera houses. Their powerful influence fostered in his compositional process an emotionally specific, dynamic musical language.

Cherubini was most prolific in the operatic genre; however, his compositional output from 1816-1822 was almost exclusively sacred music, perhaps in response to being promoted to superintendent of the royal chapel. *Requiem in C minor for mixed chorus* was written specifically for the anniversary of the execution of King Louis XVI (after whom the city of Louisville is named) on January 21, 1817. Interestingly, the work does not showcase vocal soloists at all, a direct contradiction to his usual compositional practice and unique to other notable requiem settings of this time period.

The text set in the third movement is the thirteenth century Medieval Latin poem *Dies Irae*. The text was quickly adopted into a hymn and used by the Catholic Church as part of the mass for the dead until Vatican II in the late 1960s. The poem describes Christianity's apocalyptic Day of Judgment: the last trumpet will sound, summoning souls before the throne of God, where the saved will be delivered and the unsaved cast into eternal flames.

The movement can be considered in two large sections: prophesies of what is to come, and a personal supplication for salvation. Throughout the movement, Cherubini uses several contrasting motivic structures demonstrated by different instrumental timbres to weave together a dramatic presentation of the emotions inherent in the text. In the first section, the war-call blasts of the brass, the striking of the gong, the erratic, seemingly directionless wandering of the strings, and the delayed effect produced by the canon in the men's and women's voices provide an atmosphere rooted in fear, chaos, and terror. Contrastingly, the final section begins with men and women exchanging supplication requests in unison against a light, repetitive, cascading string texture. With each supplication's conclusion, the woodwinds suddenly enter unannounced as if to acknowledge a new, higher presence and offer hope. A second idea follows with a declamation of frustration; "confutatis, maledictis, flammis acribus addictis" characterized by fiery cascading lines in the strings and woodwinds, and short powerful gestures from the brass and percussion. However, this concludes with a sense of optimism, as a horn call subtly rises and pulses a single note, imitated by the tenors and first violins. After three of these horn calls and their subsequent imitations, the section cadences in C minor and gives rise to the final supplication. This final plea is the most overtly dramatic and theatrical, a testament to the composer's experience with theatre music. The strings propel the music, the woodwinds, brass, and percussion are used exclusively for dramatic additions, and the choir must demonstrate solid vocal technique on the many *forte-piano* markings indicated.

Although Cherubini was highly respected by both the general population and his highly esteemed contemporaries (Beethoven hailed him as the greatest living composer), his music is rarely included in the traditional canon of literature representative of the common practice period. This is most likely a consequence of his absent nationalistic identity, the organizational standard of the era. As a result, demands to preserve his music for historical and cultural means never became a top priority for either the French or Italian national governments.

Dies irae! dies illa
solvet saeclum in favilla:
teste David cum Sybilla!.

Quantus tremor est futurus,
quando Judex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionum
coget omnes ante thronum.

Mors stupebit, et natura,
cum resurget, creatura
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur
unde mundus judicetur.

Judex ergo cum sedebit
quid quid latet, apparebit
nil in ultum remanebit

Quid sum miser tunc dicturus?
Quem patronum rogaturus
cum vix Justus sit secures?

Rex tremendae majestatis
qui salvandos, salvis gratis,
salva me, fons pietatis!

Recordare Jesu pie,
quod sum causa tuae viae
ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus
tantus labor non sit cassus.

Juste judex ultionis
donum fac remissionis
ante diem rationis.

Ingemisco tanquam reus
culpa rubet vultus meus
supplicant parce Deus!

Qui Mariam absolvisti
et latronum exaudisti
mihi quoque spem dedisti.

Preces meae non sunt dignae
sed tu bonus fac benigne
ne perenni cremer igne.

The day of wrath, that day
will dissolve the world in ashes,
as foretold by David and the Sibyl!

How much tremor there will be
when The Judge will come
investigating everything strictly!

The trumpet, dispersing a wondrous sound
through the tombs in all the lands,
will summon all before the throne.

Death and nature are defeated
when all of creation rises
to respond to The Judge.

The written book will be brought forth,
in which all is contained,
from which the whole world shall be judged.

Whenever The Judge will sit,
whatever hides will appear;
nothing will remain unpunished.

What shall I say?
who shall intercede for me,
when the just man is barely safe?

King of tremendous majesty
who freely saves,
save me, oh fount of love!

Remember, merciful Jesus,
that I am the cause of your journey;
do not forsake me on that day.

Seeking me, thou sat tired,
Thou redeemed [me] having suffered the cross;
let not so much hardship be lost.

Righteous Judge of vengeance,
give the gift of remission
before the day of reckoning.

I sigh like the guilty one,
my face reddens;
have mercy on behalf of my request, Oh God!

Thou who absolved Mary
and heardest the robber
gavest hope to me too.

My prayers are not worthy,
however, Lord do good,
lest I am burned up by eternal fire.

Inter oves locum praesta
et ab hoedis me sequestra
statuens in parte dextra.

confutatis, maledictis
flammis accribus addictis
Voca me, cum benedictis.

Oro supplex et acclinis
cor contritum quasi cinis
gere curam mei finis.

Lacrymosa, dies illa
qua resurget ex favilla
judicandus homo reus.
huic ergo parce Deus.

Pie Jesu Domine
dona eis requiem
Amen.

Grant me a place among the sheep
and take me out from among the goats,
setting me on Your right side.

Once the cursed have been rebuked,
sentenced to acrid flames;
call thou me blessed.

I meekly and humbly pray
my heart is as crushed as the ashes;
perform the healing of mine end.

Tearful will be that day
on which from the ash arises
the guilty man who is to be judged.
Spare him, O God.

Merciful Lord Jesus,
grant them rest.
Amen.

University Chorus

Verbum caro factum est: Y la Virgen le dezi **anonymous**
A un niño llorando **Francisco Guerrero**

The Spanish word *villancico* in earlier times actually referred to polyphonic love songs consisting of several stanzas *(coplas)* and a refrain *(estribillo)*. They often used lyrics with a distinctly rustic and folk-like flavor. By the mid-sixteenth century the term became associated with popular devotional compositions introduced into the liturgy on feast days, especially Christmas and Corpus Christi. A major publication of more than fifty anonymous works entitled *Villancicos de diversos autores* (Venice, 1556) contains twelve Christmas songs, of which *Verbum caro factum est* is a representative example. Although the work is titled in ecclesiastical Latin, the text used is predominantly in the Spanish vernacular of the time. The use of folksong set to sacred text in the vernacular language is characteristic of trends in musical exploration within the Church, brought on largely by the early influences of the Counter-Reformation (1543-1648).

Another *villancico*, Francisco Guerrero's *A un niño llorando* was published in the 1589 collection *Canciones y villanescas espirituales*. This little gem showcases a five-voice refrain sung in a highly syncopated, imitative, polyphonic texture, with verses performed by a soloist. Guerrero's ability to contrast different moods through concept painting is impressive, particularly when considering the contrasts of the highly energized, rhythmic motive on "porque el niño puede dar" and the sustained, bell-like sounds of "reinos, vida, gloria y cielo."

Verbum caro factum est
porque todos os salvéis.

Y la virgin le dezía
Vida de la vida mía
Hijo mío ¿que os haría
Que no tengo en que os echéis?

Oh riquezas temporales
¿No dareis unos pañales
A Jesú que entre animales
es nacido según veis?

The Word was turned into flesh
so all of you can be saved.

And the virgin was telling him:
life of my own life,
my son, what have I done to you,
as I have nothing to lay you down in?

Oh, temporary riches!
Would you give some swaddling clothes
to Jesus, who, as you can see between the animals,
is now born?

A un niño llorando al hielo
van tres reyes a adorer
porque el niño puede dar
reinos, vida, gloria y cielo

Nace con tanta bajeza,
aunque es poderoso Rey,
porque nos da ya por ley,
abatimiento y pobreza

Por ello llorando al hielo
van tres reyes a adorar

Three kings are going to adore
a child crying in the cold
because the child can provide
kingoms, life, glory, and heaven.

He is born so simple,
yet he is a powerful king
because he is lawfully giving us
humbleness and poverty.

Three kings are going to adore
a child crying in the cold.

Misit Dominus

Vytautas Miškinis

Vytautas Miškinis is a highly prolific Lithuanian choral composer boasting over 250 works for children's choir and soloists, 100 works for adult choirs, and approximately 150 large religious works consisting of masses, motets, and litanies. Furthermore, he is an accomplished choral conductor, currently serving as Choir Director at the Lithuanian Academy of Music and Theatre Conservatory, Artistic Director and Chief Director of the youth choir Ąžuoliukas, and director of both the Vilnius Teacher's House Men's Choir and The Vilnius Vocal Ensemble Museum Musicum. In particular, the Vilnius Teacher's House Men's Choir under Miškinis direction has earned several prestigious international choral awards, including first prize at the International Chamber Choir Competition, Marktdoberdorf, Germany. Since 1995, he has served as President of the Lithuanian Choral Union and has also served as a board member of the Choir Olympics since 2004. Miškinis is regularly in demand as an adjudicator for national and international choral competitions and festivals throughout the Baltic nations.

Although Miškinis' compositional output is diverse, he tends to set sacred music to Latin texts, while his textures and harmonic language are closely tied to its meaning. *Misit Dominus* is no exception. The text is excerpted from the Old Testament book of Psalms (Vulgate translation), Psalm 107:20-21 and Psalm 148:2. In this brief, simple, intimate work, Miškinis calls for immediate, expressive dynamic contrasts while subtly shifting tonal centers and tempo relationships to capture the essence of the ancient poetry.

Misit Dominus verbum suum, et sanavit eos
et eripuit eos de interitu eorum.
Confiteantur Domino misericordiae eius,
et mirabilia eius filiis hominum.

Laudate Dominum omnes Angeli eius:
Laudate eum omnes virtutes eius.

The Lord sent His word and healed them,
and delivered them from destruction.
Let them thank the Lord for his mercy,
for his wonders on behalf of the sons of men.

Praise the Lord, all you His angels;
Praise Him, all His heavenly hosts.

Das Schifflein (Op. 146, No. 5)

Robert Schumann

Although he died young, Robert Schumann is regarded as one of the greatest and most representative composers of the Romantic Era. His principle musical training was in piano, and his compositional output reflected this solely until 1840. When a hand injury ended his piano career, he became enchanted with his teacher's daughter, Clara. They were married that same year against her father's wishes, one day short of Clara's twenty-first birthday. If they had waited one more day she would have been of legal age to not require her father's consent, protecting them from the long, arduous legal battles that followed.

Clara provided new compositional directions for Schumann in other mediums, such as works for piano and orchestra, lieder, four symphonies, an opera, and other orchestral, vocal, and chamber works. *Das Schifflein* was published posthumously in 1860, although it was composed in early 1849 for a choral society, Chorverein, which he created, directed, and managed. Chorverein swelled to between sixty and seventy members within the first six months of operation and thrived under his leadership. Schumann also enjoyed the experience: "My Chorverein...is a source of much joy, for I can try out, to my great delight, all the music I love."

Das Schifflein is an example of Schumann's very adept marriage of text to music. This light chamber work for SATB choir, soprano soloist, flute, and horn is a delightful depiction of the impressive, yet tranquil Alpine landscape of southern Germany. Schumann sets the poetry of Ludwig Uhland (1767-1852), whose outdoor, storybook imagery conveys the poet's passion for the defense of freedom. The choral part is set in a simple homophonic texture; however, it is the linear aspect of the poetry that gives the piece shape. As the chorus emphatically illustrates the story, the horn, flute, and soprano soloist appear on cue as sonic characters to fully enhance and inspire the senses of the listener.

Ein Schifflein ziehet leise den Strom hin seine Gleise,	A little boat takes its gentle course in the stream,
es schweigen die drinn wandern, den keener kennt den Andern.	there is silence among those who travel, since none knows the other.
Was zieht hier aus dem Felle der braune Waldgesele?	What draws here from the fur [of] the brown-clad huntsman?
Ein Horn! das sanft erschallet, das Ufer widerhallet!	A horn! that sounds softly, the bank echoes back!
Von seinem Wanderstabe schraubt Jener Stift und Habe,	By his staff he reveals that place and estate,
und mischt mit Flötentönen sich in des Hornes Dröhnen.	and mingles with flute music in the drones of the horn.
Das Mädchen sass so blöde als fehlt' ihr gar die Rede,	The maiden sat so dull as if speech failed her,
jetzt stimmt sie mit Gesange zu Horn und Flötenklange.	yet now she gives voice, singing with the music of horn and flute.
Die Rudrer sich auch regen mit taktgemässen Schlägen,	The oarsmen move with steady strokes,
das Schiff hinunter flieget, von Melodie'n gewieget.	The boat flies down, rocked by melodies.
Hart stösst es auf am Rande, man trennt sich in die Lande.	Hard, it runs aground on the shore, they disembark on land.
"Wann treffen wir uns, Brüder, auf einem Schifflein weider, wann?"	"When do we meet again, brother, on a little boat, when?"

La, la la je ne l'ose dire **Pierre Certon**

Pierre Certon was a French Renaissance composer in the generation following Josquin de Prez. His style is relatively typical of mid-century composers, except he was unusually skilled at varying texture between homophonic and polyphonic passages, as well as changing the number of voices at any time. His chanson settings were not only famous, but also influential in assisting the art form's transformation from the previous light, dance-like, four-part texture to the late-century style of careful text setting, emotionalism, greater vocal range, and larger numbers of voices. Cross-influences of the contemporary Italian form of the madrigal were obvious, but chansons such as those by Certon retained lightness and rhythmic elements characteristic of the French language itself. In addition to chansons, Certon wrote eight extant masses, motets, psalm settings, and chansons spirituelles (chansons with religious texts).

La, la la je ne l'ose dire is a fun, social chanson commenting on the natures of gossip, infidelity, and marriage. The "la-la-la's" introduced at the beginning of each refrain are nonsense text; they symbolize the trivial and destructive banter associated with social gossiping. Furthermore, the rapid imitative syncopated polyphonic structure on "je ne l'o" between men and women suggests the old adage that nobody actually listens; they instead

only wait for their turn to speak. Other than this section, Certon sets the chanson in strict homophony (as if all the voices are in agreement about gossiping) in a simple verse-refrain form.

La, la, la, je ne l'o, je ne l'o, je ne l'ose dire
La, la, la, je le vous dirai
et la, la, la, je le vous dirai.

Il est un homme en not' ville
qui de sa femme est jaloux.
Il n'est pas jaloux sans cause
mais il est cocu de tout. *(Et la, la, la,)*
Il aprete et si la mene
au marche s'en va a tout. *(Et la, la, la,)*

Enfin, las de ce supplice
Le pauvre homme se pendit.
Mais sa femme par malice
Chez Lucifer le suivit. *(Et la, la, la,)*

La morale de cette histoire
C'est qu'avant de se marier
Il faut savoir le jour même
Que c'est pour l'éternité! *(Et la, la,)*

la, la, la, shouldn't tell it to you!
la, la, la, I'll tell you anyway!
oh, la, la, la, I'll tell you anyway!

In our town there is a man who
is jealous of his wife.
He's not jealous without cause,
but is a cuckold by everybody!
He prepares to go and if he takes her,
everything goes badly at the market.

Finally, tired of this torture
the poor man hanged himself.
But, his wife maliciously
followed Lucifer in.

The moral of this story is:
before marrying,
you should know that day
whether it is for eternity!

Neighbors' Chorus
from La Jolie Parfumeuse

Jacques Offenbach

Perhaps best known for his tune used often with the can-can dance, Jacques Offenbach was a German-born French composer, world-class cellist, and impresario. The son of a synagogue cantor, Offenbach showed musical talent early and was sent to audition as a cellist for Luigi Cherubini, director of the Paris Conservatoire. Although his German nationality and age were both issues for admission, his extraordinary cello performance forced Cherubini to interrupt his audition and comment, "Enough, young man, you are now a pupil of the conservatoire." After a year Offenbach found the program unfulfilling and left of his own accord. Fortunately, his career as a cellist reached international stardom and fueled his eventual successes in composition.

As a composer, he is remembered most for his close to one hundred operettas, most of which he financed himself in Paris, and his powerful influence on later composers of the genre, particularly Johann Strauss, Jr. and Arthur Sullivan. Offenbach's music has been described as "individually characteristic as Delius, Grieg, or Puccini, together with range and variety." From the straightforward to overtly satirical and comical, his consistent demonstrations of compositional versatility was noted and appreciated by both critics and admirers alike. He was renowned for writing music that portrayed an enthusiastic, frenzied quality; yet, he was equally proficient in producing works of simplicity, grace, and profundity.

Neighbors' Chorus has been a favorite among choral societies since the mid–twentieth century. Offenbach's attention grabbing yet comically sweet waltz motive at the beginning of the work sets the mood for the enticement and charm purported by the chorus while cautiously communicating taboo issues in a public forum. Interestingly, Offenbach does not create drama through melodic or harmonic structures, but from manifesting extreme change through dynamics, rhythm, and articulation at a moment's notice, while maintaining appropriate character and mood.

Neighbors' Chorus exists as a choral performance adaptation of *Act III, scene I* of Offenbach's *La Jolie Parfumeuse*. The original libretto was swapped for an unrelated English text, written by Peter John Stephens. In the original score, the scene revolves around a "charivari," a rural French folk custom where villagers would often give "mock serenades" at the homes of newly-weds. The original French librettist uses obvious double-entendre and wordplay to create comical fodder; sexual and violent themes are both present but in the context of the scene

it is obvious that this is merely stereotypical teasing. Conversely, the choral English text presents the isolated event of a group of neighbors goading a man after experiencing a frustrating date. In particular, lyrics such as "Did you beat her, and choke her and knock her all about" are abhorrent by modern cultural standards; but, according to the publisher, the text was changed because it would appeal to the humor of American singers and audience members. *Neighbors' Chorus* serves as an important relic with respect to the progress of social etiquette and justice our country has experienced in just the last sixty years.

Collegiate Chorale

Sanctus—Benedictus **Giovanni Gabrieli**
from **Symphoniae sacrae: liber secundus**

Giovanni Gabrieli was born into a Venetian family as one of five children. Although not much is known of his early life, records indicate that he studied both organ and music composition with his famous uncle, Andrea Gabrieli (1532-1585) and may have even lived with him. By the 1570's, young Gabrieli traveled to Munich, Germany to study with the great Orlando de Lassus, whose influence would be significant in his compositional development. By 1584 he had returned to Venice and become the principle organist at the famed Saint Mark's Basilica (and the principle composer a year later), where he remained until his death from kidney stones in 1612.

Gabrieli is considered one of the most influential musicians of his day, particularly with respect to his association with the Venetian School and their significant progressive transitions from Renaissance to Baroque idioms. Among the innovations credited to him are the uses of dynamics, specifically notated instrumentation, and the use of large forces in multiple, spatially separated groups. These innovations spread wildly over northern Europe through Gabrieli's students; two in particular, Heinrich Schütz and Hans Leo Hassler, became well known and influential themselves. Their implementation and teaching of Gabrieli's ideas led to help develop both the Baroque concertato style, as well as the production of the German Baroque, culminating in the music of J.S. Bach.

Of all his compositional devices, the polychoral style is Gabrieli's calling card. While this textural style had been in existence for decades, Gabrieli is known as its ultimate refiner. Due to the unusual floor plan of St. Mark's Basilica and access to multiple organs and choir lofts, he regularly scored music for two choirs positioned in opposite lofts facing each other, often with a third choir situated on a stage near the main altar of the church. Performed antiphonally in conjunction with the architecture, these works created fantastic acoustical effects.

Sanctus—Benedictus, from *Symphoniae sacrae: liber secundus* is most likely a representative of Gabrieli's later compositional period. Published posthumously in 1615, its textural variation reflects his tendency to dedicate entire homophonic sections of music to contrast the societal accepted polyphony; this late change in style was a response to studying Monteverdi's influential *Quinto libro di madrigale*, and his distinctions of *prima* and *secunda prattica*.

Scored for three choirs of unequal ranges (high, middle, and low), *Sanctus-Benedictus* certainly aligns itself with *secunda prattica* ideologies. Gabrieli begins in a classic sixteenth-century contrapuntal style; however, by "Dominus Deus Sabaoth" the texture becomes non-distinct and is clearly being influenced by the text. Eventually, the tension resolves with the first homophonic section, "Pleni sunt coeli." It is this merger of Renaissance practice (strict harmony controls the text, prepared dissonance, equality of voices) with the new style (text controls the harmony, unprepared dissonance, emphasized soprano and bass) that gives Gabrieli and other transitional composers a unique position in Western Music history.

Sanctus, Sanctus, Sanctus	Holy, Holy, Holy
Dominus Deus Sabaoth.	Lord God of hosts.
Pleni sunt coeli et terra Gloria tua.	Heaven and earth are full of your glory.
Hosanna in excelsis	Hosanna in the highest.
Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Here is the Little Door **Herbert Howells**

Herbert Howells was an English composer, organist, and teacher famously known for his large output of Anglican Church music. He was born the youngest of six children into a family whose financial position was always questionable. However, in 1905, a local wealthy landowner saw potential in Howells' early musical ability and donated funds for organ study with Herbert Brewer, organist at Gloucester Cathedral. Three years later, Howells was hired on as an apprentice, leading to a significant experience studying a score of Edward Elgar's *The Dream of Gerontius* casually with then already accomplished composer Ralph Vaughan Williams, who had come to perform his original *Fantasia on a Theme by Thomas Tallis*. Later in life, Howells often cited both Vaughan Williams and the Renaissance Tudor composer Thomas Tallis as major sources of inspiration for his music.

In 1912, he earned an open scholarship to the Royal Conservatory of Music in London (at age twenty) to study composition. Esteemed faculty members included Charles Villiers Stanford, Hubert Parry, and Charles Wood. Howells blossomed in the nurturing collegiate atmosphere until an unexpected diagnosis of Graves' disease in 1915 resulted in a prognosis of less than six months to live. This diagnosis prevented his military enlistment for the First World War; therefore he balanced several relatively small jobs while receiving treatment in London and still attempting to compose. As a point of altruism, Howells' friends submitted a grant request to the Carnegie Trust, which was accepted, and Howells was off to Westminster Cathedral to help edit and revive the sixteenth-century Tudor repertoire. It was during this appointment that his first significant set of choral works, *Three Carol-Anthems*, was written. *Here is the Little Door* is the first of this set.

Howells dedicates the opening work to the great twentieth century English writer Gilbert Keith Chesterson, while heartwarmingly setting a text written by Chesterton's wife, Frances. Her words are intimate and mystical, giving the listener a personal perspective of attending the birth of Jesus Christ. Howells represents this musically by crafting a hauntingly beautiful, simple sonority steeped in an impossibly winding modality. The Tudor influence in these early choral works, particularly Thomas Tallis' *Nine Psalm Tunes for Archbishop Parker's Psalter*, is very evident.

The Peaceable Kingdom
IV. Howl Ye! **Randall Thompson**

Randall Thompson was an American composer and educator most famously known for his choral works. Although he set several sacred texts, nearly all of these works were composed on commission or for a specific occasion, frequently at institutions with which he was associated and meant for the concert stage. Thompson attended Harvard University, became assistant professor of music and choir director at the all-women Wellesley College near Boston, and received a doctorate of music from the University of Rochester's Eastman School of Music. Later in his career, he taught at the University of California at Berkley, the highbrow Curtis Institute of Music (where he taught the great Leonard Bernstein), the University of Virginia, and his alma mater, Harvard University. His long-standing career in strong academic institutions provided opportunities for private research in educational development. What resulted was the influential publication of his report regarding music education in the United States, arguing for a liberal arts approach, as opposed to an emphasis in manual training (i.e. lessons and performance). In addition to his choral music, Thompson wrote three symphonies, two operas, and two string quartets.

Thompson's choral output includes several multi-movement works, including *Americana*, *Frostiana*, and *The Peaceable Kingdom*. His choral music has been described as demonstrating "ingratiating vocal contours, effective sonorities, sensitive text-setting and a strong sense of dramatic structure." His unaccompanied works demonstrate strong understanding and appreciation for historical models, particularly the Renaissance motet and antiphonal singing. *Howl Ye!* from *The Peaceable Kingdom*, is an unaccompanied tour de force for double choir set to two texts from the book of Isaiah. This high-octane, frenzied work involves antiphonal elements, dramatic sonority placement, and extreme dynamic ranges closely tied to the sensitivity of the text, and remarkable contrasts in mood, all before seemingly collapsing in on itself as the final cadence sounds.

V přirodě (Op. 63)

Antonin Dvořák

II. Večerní les rozvázal zvonky

Antonin Dvořák was a Czech composer from historical Bohemia of the former Austrian Empire. Prolific and successful in many genres, his compositional voice often came from a dedicated passion to his homeland, which manifested itself by incorporating and developing traditional Moravian and Bohemian folk tunes. Dvořák was born in September of 1841 near Prague, the son of a butcher. Although his father had expectations for him to continue in the industry, young Dvořák pursued music seriously, enrolling in music lessons at the village school by age six. He developed into an accomplished violinist and violist throughout his teenage years, and wrote his first string quartet by age twenty.

Dvořák's early compositional output was self-described as his "mad-period," as the music did not reflect himself or his culture whatsoever; rather, purely for commercial interests, it was imitative of Wagnerian ideas. By 1873 a radical shift in perspective occurred, and local culture from then on played a very large role in his compositional process. This change proved successful, and by 1880 his career was progressing such that his unaccompanied choral work, *Moravské dvojzpěvy* (Moravian Duets) had attracted the attention of the famous Johannes Brahms, who Dvořák admired greatly. Brahms had a huge influence over Dvořák's work, especially as the two later became friends. Due to Brahms' connections in publishing, Dvořák became an overnight success among German, English, and American audiences. Later in his career, he worked as director of the National Conservatory of Music in New York City. It was his goal to help establish a national musical identity for the United States, drawing from both Native and African-American sub-cultures. Harry Burleigh, the classic American Spiritual arranger, worked alongside Dvořák on this project.

V přirodě (In Nature's Realm) is a collection of five songs set to the poems of the same name by Vítězslav Hálek (1835-1874), a prominent contemporary Czech poet of Dvořák's time. The songs are unaccompanied, and written in an Eastern European harmonic language; specifically, the musical culture of southeastern Moravia, where the folk music is noted for attention to the minor mode, emotional variation, and rhythmic flexibility. Further, Eastern European folk traditions often make use of gypsy scales, whose augmented intervals frequently provide unexpected dissonance to Western-conditioned ears. *V přirodě* was most likely intended for amateur chamber performance, and was written via commission for a German patron in Leipzig, 1882. *Večerní les rozvázal zvonky* is a poem with beautifully vivid imagery describing the serenity of the forest as the birds prepare for nightfall. Dvořák's setting reflects a peaceful, warm, and magical environment; the ever-present pulse in the slow 6/8-meter and low tessitura among all voices lends to a sound unique within the *a cappella* choral repertoire.

Večerní les rozvázal zvonky, a ptáci zvoní k tiché skrejši, kukačka zvoní na ty větší, a slavík na ty libeznější.	Evening bells ring deep in the forest, the birds, as night falls, pull the bell ropes, deep tones from cuckoos in the thickets, the loveliest notes by nightingales sung.
Les každou větev písní kropí a každý lístek jeho dítě, na nebes strop jim lampu věší a stříbrné z ní táhne nitě.	Each woodland branch is sprinkled with birdsong, and every leaf with song is dripping; light from the moon hangs in the branches, and paints with silver every dewdrop.
A každá nit na konci spánek sny jako jiskry v stromech skáčí, jen laňka se sebe je střásá a před lesem se v rose máčí.	All now is still and lightly sleeping, dreams rise and sparkle in the treetops, only a timid doe still grazes, and bathes in the dew of the forest.
Teď usnuli i zvoníkové, les dýchá v prvním zadřímnutí, a jestli slavik zaklokotá, to ze spánku je prokouknutí.	All of the birds are sleeping soundly, the forest too at last lies sleeping. were there a single nightingale note, then the trees would awaken from rest.
Teď všecko spí, i laňka dříma, i zvonky visí do vybdělé, noc kráčí jako všeho dozvuk, tak příroda si k spánku stele.	Even the doe has ceased her calling. all birds are quiet; their bell ropes are 'up'; all that remains of day are echoes, and nature is peacefully sleeping.

Mata del Anima Sola

Antonio Estévez

Antonio Estévez was a Venezuelan oboist, composer, and conductor. He studied oboe and composition under Vicente Emilio Sojo (founder of the Venezuelan Symphony Orchestra and creator of the modern Venezuelan School) at the Escuela de Música y Declamación in Caracas. During his studies, he played oboe in the symphony orchestra and taught at the National School of Music. Estévez is perhaps most appreciated for his collaborative efforts with his mentor to transcribe and rehabilitate Venezuelan colonial music.

Mata del anima sola is a setting of a poem by Alberto Arvelo Torrealba (1903-1971), whose poetry is always related to life and traditions in the Venezuelan plains. Estévez sets Torrealba's poetry in several other works, including *Cantata Criolla*, which depicts the duel between the man of the plains and the devil. In Latin America, it ranks as one of the leading nationalistic works of the twentieth century. *Mata del anima sola* has two distinct sections. The piece begins with a classic Latin American rhythmic flare, characteristic of a local dance called *joropo*. Here, the choir is asked to imitate the instruments that are traditionally used to play the dance. The altos and tenors have the rhythm of the *cuatro* (a small guitar with four strings), the sopranos imitate the diatonic harp, and the basses sing the guitar (*bardones*). Together with the tenor soloist, the music depicts the solitude and mystery of the wandering nomads (*llanero*) of the high plains (*llano*); the tenor solo is meant to represent the *llanero's* improvised song. In contrast, the second section is calm, flowing, and meditative, allowing a fresh perspective of the vivid imagery the text reflects.

Mata del ánima sola,
boquerón de banco largo
ya podrás decir ahora
aquí durmió Cantaclaro.

Con el silbo y la picada
de la brisa coleadora
la tarde catira y mora
entró al carralón callada.

La noche, yegua cansada,
sobre los bancos tremola
la crin y la negra cola
y en su silencio se pasma
tu corazón de fantasma.

Tree of the lonely soul,
wide opening of the riverside
now you will be able to say:
here slept Cantaclaro.

With the whistle and the sting
of the twisting wind
the dappled and violet dusk
quietly entered the corral.

The night, tired mare,
shakes her mane and black tail
above the riverside;
and, in the silence,
your ghostly heart is filled with awe

Pseudo Yoik

Jaakko Mäntyjärvi

Jaakko Mäntyjärvi is a Finnish composer, conductor, singer and professional translator. He studied English and Linguistics at the University of Helsinki, graduating with the equivalalent of our master's degree in 1991. Additionally, he studied choral conducting and music theory at the Sibelius Academy. As a composer, Mäntyjärvi describes himself as an "eclectic traditionalist," eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom, and traditionalist in that he bases his musical language on traditional approaches, using the resources of modern music only sparingly.

His major choral works include *Four Shakespeare Songs*, *Dagen svalnar*, *Ave Maria*, *Pseudo-Yoik*, *El Hambo*, and *More Shakespeare Songs*. Mäntyjärvi is frequently in demand as a composer, receiving commissions from elite performance groups such as Chanticleer and the King's Singers. In 2006 he was commissioned to write a new 40-part work for choir, *Tentatio*, for the Tallis Festival. Mäntyjärvi has also been active as an amateur and semi-professional musician, mainly as a choral singer with a number of Finnish choirs. Occasionally a conductor, he directed the Savolaisen Osakunnan Laulajat student choir from 1988 to 1993 and was deputy conductor of the Tapiola Chamber Choir from 1998 to 2004.

Pseudo Yoik was described by the composer as a "stereotype within a stereotype." By borrowing extremely liberally from the sounds of the traditional song (yoik) of the Sami people (an Arctic indigenous society inhabiting Northern Scandinavia), Mäntyjärvi endeavors to expose Western culture's attempts to reproduce and understand this musical expression. The score is overtly bizarre, calling for extremes in perceived "ethnic sounds" with a nonsense text self-described as "pseudo-Finnish" and instrumental imitation that is blatantly culturally incorrect.

My God is a Rock ***arr.*** **Ken Berg**

Ken Berg graduated from Samford University in Birmingham, Alabama with a Bachelor in Music Education (1977) and a Masters in Music Education (1981). In 1978, Berg accepted a position as the Director of Choirs and Fine Arts Chairman at John Carroll Catholic High School in Birmingham, which he would hold for 28 years. That same year, Ken and his wife Susan were appointed part-time Music Directors of the Birmingham Boys Choir. After retiring from high school teaching in 2005, Berg spent the next six years full-time as Music Minister and Composer in Residence at Mountain Brook Baptist Church. Recently retiring from this position last year, Ken has accepted the first full-time Music Director/Composer in Residence position of The Birmingham Boys' Choir, and has launched his own Internet publishing business, Bella Voce Press, LLC. with his wife.

Berg has served as a State and Southern Division officer with the American Choral Directors Association (ACDA) and has also served on the Training Courses Committee of the Royal School of Church Music in America. In addition to touring extensively throughout Europe, Japan and North America, his choirs have sung at ACDA, OAKE and MENC State, Division and National Conventions. Additionally, Berg is an accomplished arranger who also regularly serves as clinician and adjudicator throughout the U.S.

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Student of Kathleen Karr

with

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7:00 p.m.
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PROGRAM

Sonatine — Darius Milhaud (1892-1974)
- I. Tendre
- II. Souple
- III. Clair

24 Caprices for Violin Solo, Op. 1 — Niccolò Paganini (1782-1840)
- XXIV. Quasi Presto

INTERMISSION

Duo for Flute and Piano — Aaron Copland (1900-1990)
- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

Grand Polonaise in D Major, Op. 16 — Theobald Boehm (1794-1881)

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presents

Zachary James Cavan, *bass-baritone*

Student of Daniel Weeks

with

Deborah Dierks, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
March 24, 2012
4:00 p.m.
Comstock Concert Hall

PROGRAM

"La Vendetta" from Le Nozze di Figaro — Wolfgang Amadeus Mozart (1756-1791)

Siehe, Ich will viel Fisher aussende — Johann Sebastian Bach (1685-1750)

The Heine poems from "Schwanengesang" — Franz Schubert (1797-1828)
- Der Atlas
- Ihr Bild
- Das Fischermädchen
- Die Stadt
- Am Meer
- Der Dopplegänger

"Aprite un po' quegli occhi" from Le Nozze di Figaro — Wolfgang Amadeus Mozart

"Chanson de Don Quichotte" — Jacque Ibert (1890-1962)
- Chanson Du Départ
- Chanson à Dulcinée
- Chanson du Duc
- Chanson de la Mort de Don Quichotte

The Catalogue Aria from Don Giovanni — Wolfgang Amadeus Mozart

Memories — Charles Ives (1874-1954)

He Is There — Charles Ives

Charlie Rutledge — Charles Ives

Program Notes

Johann Sebastian Bach's Cantata 88, composed for the fifth Sunday after Trinity Sunday in the Church's Liturgical Calendar, was first performed on July 21, 1726. The prescribed reading for that day is from Luke's Gospel, 5:1-11, ending with Christ's declaration to Simon, James, and John, "See, I will make you fishers of men." A supporting verse is added from Jeremiah, 16:16, "'Behold, I will send for many fishers,' saith the Lord ... 'and after I will send for many hunters.'"

The first section of Cantata 88 shows clear motifs of flowing water in the running eighth and sixteenth notes. Bach's masterful flowing melodic line rolls pleasantly along in 6/8 meter illustrating water while emphasizing "fisher." As with most pieces of Baroque vocal music, the line of text is given many different declamations. The second section, marked by the shift in the time signature to common time and its *quasi presto* tempo, is reminiscent of a hunt or chase. The verse "And after I will send many hunters" is the basis for the second section. In a fully orchestrated performance the French horn enters here and provides a definite call similar to one used in a hunt. Thus, Bach's genius emphasizes and encourages the proselytizing of Jeremiah and Luke, as well as excites and elates the hearts of the congregation.

Franz Schubert's *Schwanengesang* is his last collection of songs, which his editor, Tobias Haslinger, assembled and named following Schubert's death. Unlike Schubert's earlier song cycles, *Schwanengesang* uses three different poets: Ludwig Rellstab, Heinrich Heine, and Gabriel Seidl. Presented in this recital are the six settings of Heine's poems.

Heine, one of most prolific poets from the German romantic period, wrote *Die Heimkehr,* or the Homecoming, which tells a story over 24 poems of a young couple's falling in love, their ensuing relationship, the ending of the relationship (presumably by the poet's choice), and then the personal aftermath of love with which the poet deals. Of the 24 poems in *Die Heimkehr,* Schubert used only six. They appear in *Schwanengesang* as follows: "Der Atlas," "Ihr Bild," "Das Fishermächen," "Die Stadt," "Am Meer," and "Der Doppelgänger." "Das Fishermächen" tells of the beginning of the young lovers' relationship, and "Am Meer" tells of the end. All the other poems have to do with the emotions the poet feels after he turns his lover away. In Heine's original setting, it is clear that the overall feeling is that of loss and despair, since he carefully arranged the poems after they were all written to tell the story in a specific way. Schubert follows Heine's realization in his ordering of the songs, and solidifies the overall emotion by putting "Der Atlas" and "Ihr Bild" first, one about despair and the other about loss of a loved one. He following them with the happy love song, "Das Fishermächen." However, the cycle is ended with "Der Dopplegänger," a song about the frightening duplicity of personality the poet experienced in his life.

There is evidence that Schubert intended for the settings of poems by Heinrich Heine, to stand alone as a song cycle. In October 1828, just over a month before his untimely death, Schubert sent a fair copy of these songs to his Leipzig publisher, Heinrich Probst, whose return letter requesting these songs for publication did evidently reach Schubert before his death on the 19th of November of that year, but Schubert was unable to send them due to his moribund state. It was not until his brother, Ferdinand Schubert, collected these settings, along with the settings of poems by Rellstab and Seidl, and sent them to the Viennese publisher Haslinger that they were published under the name *Schwanengesang.*

It may be difficult to 21st Century ears to comprehend, but it is interesting to note how elements of progressive ideas appear in these particular songs. The cycle opens with "Der Atlas" which has a typical introduction for a song of that period. We have clear motifs outlined in the piano introduction, leading predictably to the vocal entrance. In the next song, however, there is almost nothing outlined

in the introduction, or at least it appears that way at first glance. Schenker, the great music theorist, is often quoted as touting the greatness of this very introduction. "Ihr Bild," in the translation, is about staring so long at a portrait that it seems to come to life. Schenker writes that Schubert shows his genius in showing the piano "staring" through its introduction: two dotted half notes, separated by a quarter rest. Others have since dismissed Schenker's not-so-theoretical analysis of this passage, but is it difficult to imagine that Schubert is using the piano to further express the meaning of the words instead of as a simple means of conveyance for the vocal line? This piece is both haunting and beautiful, as it captures the essence of both the meaning and the language of the poetry, where both the piano and the voice share one line, staring at the portrait simultaneously.

Another song shows further evidence of Schubert as the progressive. The introduction to "Die Stadt" is different from that of "Der Atlas" and "Das Fishermächen," which are written in a more typical style. In the introduction to "Die Stadt," instead of clear motifs from the piano, we hear a rumbling low note (an A in this case, though in the original key it would have been C, the lowest note on Schubert's piano) followed by a rolling diminished 7th chord. Not only is Schubert exploring new territory with his low notes (a practice generally avoided in *lieder* at the time), but also in the use of the diminished 7th chord as a means of introduction—something that would have been progressive to the ears of his peers.

Schubert's masterful setting of these texts captures what the Germans call the *Gestalt*, or a deep understanding of the text and music together in a way that nearly personifies the poem. The idea behind the word *Gestalt* is that a composer should strive to put the truest meaning of the language on the page, to show the under-pinning of the words in such a way that conveys the ideas and body that those words represent. Schubert reveals the true essence of these poems, realizing the music and words together.

Jacques Ibert was a native of Paris and attended the Paris Conservatory from 1911-1919 under the tutelage of Gabriel Fauré. While perhaps not the best known of French composers, Ibert is not without his own merits, having won the *Prix de Rome* on his first attempt in 1919 with his cantata *Le Poete et la Fee*. He also held the coveted position of Director of the *Academie de France in Rome* from 1937 to 1957. Also, after the Second World War, he was assistant director of the Paris Opera until he assumed the position of Director of the Paris Opera and the *Opera-Comique* from 1955-1957.

Ibert's versatility was perhaps his greatest quality as a composer. He wrote ballets, operas, and cantatas, as well as music for theater, radio, and film. It is in this last category that the songs performed today fit. Ibert's concept of the *Don Quixote* story (spelled *Don Quichotte* in French) was written for the 1933 G.W.Pabst film adaptation of Cervantes' classic. The film was made in three languages, English, French, and German, and starred the great Russian opera singer, Feodor Chaliapin, as *Don Quichotte*, as well as a rotating cast of English, French, and German actors playing the other parts. Pabst approached Ibert and a select few other composers (one of whom was Ibert's friend, Maurice Ravel) to write a score for his epic telling of the *Don Quichotte* story. He approached the composers in secret and did not make them aware that he had approached other composers for the same film score. Once Pabst had all the music, he chose one set of songs and then confessed to all what he had done. It was not without a little embarrassment to Jacques Ibert that his songs were chosen over Ravel's, arguably a more famous composer at the time. Perhaps had Pabst not been so conniving we would not have had such wonderful music as Ibert's pieces or Ravel's. Ravel's *Don Quichotte* songs are excruciatingly beautiful and a good choice for a recital, but Ibert's eclectic nature as a composer shows a variety of styles that Ravel's piece does not.

The first of these songs depicts the ivory tower, the marble sanctum, the pinnacle of being—his lover's residence. None but the most valiant, noble, brave, and humble knight may enter the castle on the hill. The piano ambles casually along, mimicking the Spanish guitar, as it plays introduction and accompaniment

to the voice. The chivalrous knight sings praise to the high ideals of his love. We can imagine a scene with *Don Quichotte* on horseback, his trusty Sancho by his side, as he sings about his virtuous love.

The second song shows that *Don Quichotte's* heart has grown fonder while he has been away from his *Ducinée.* "Ah, a day is like a year without my *Ducinée,"* he cries. Also depicted in this song is *Don Quichotte* traveling over the country in his errantry, seeing his *Ducinée* in fountainhead clouds and in every dawn and every flower. "Ever near and ever far," he says, as he smells her sweet breath carried to him across the fields of jasmine.

The third song depicts *Don Quichotte* proclaiming his love for his *Ducinée* near the end of his journey. "For her I have engaged in great adventures," he says, encapsulating well the overall feeling of being travel-worn and time-tested. This piece shows his undying affection even when he realizes that this may be his last adventure.

The fourth and final song in the set is titled "Song of the Death of Don Quixote." This song starts with the line "Do not weep for me, Sancho," as *Don Quichotte* lay wounded at the end of his journey. Of particular interest is *Don Quichotte's* observation near the end when he says, alluding to Cervantes, "All these books may have killed me, but one is enough to keep me alive. In life a phantom, though real in death, such is the strange fate of poor Don Quixote." How very true this statement is; certainly Don Quixote, and therefore whoever the real man was, is even today more alive in these books than he ever could have been in his life. What a very strange fate indeed! Ibert's vocal line, a single note crying out at the very last moment before death, ends this sad tale of Don Quixote.

Charles Ives, who became wealthy early in life as an insurance salesman, was able to devote most of his later life to composing. Outside of the field of jazz, there are few composers who offer a uniquely American sound. Gershwin's sweeping city-street melodies offer one example. Aaron Copland's open harmonies offer another, but most importantly in this recital is Ives's use of our own American folk songs in his compositions for the voice. Three songs by Charles Ives will be performed today: "Memories," "He Is There," and "Charlie Rutledge."

The first selection, "Memories," is actually two small songs put together. They are separated in the score, identified by what kind of memories they are: the first, *Very Pleasant,* and the second, *Rather Sad.* The first memory is that of waiting in the audience for an opera to start. Listen as the vocal line gets more and more excited, and even breaks out into a whistle (a practical device a singer can use on stage, if it can be executed correctly, on command, and without missing a beat). The second memory, that of a lost uncle, sounds vaguely like an old melody, but beyond the mention of the tune "The Old Red Shaw," no part of this song could be identified as a melody from Americana except one. Near the end of the second memory, a melody very similar to "Oh Shenandoah" sneaks in. This is one of Ives's favorite compositional techniques.

"He Is There" is the second of a three-song set that Charles Ives wrote titled "War Songs." These primarily depict a nationalistic view of the war, rather than a realistic, harsh view. While these songs were written after the Second World War, Ives does not distinguish which World War he is writing about. However, as in the first example of "melody borrowing" from America Folk music, it might be interesting to note that the melody for the words "He Is There" is the same melody as George Cohan's song "Over There," the pro-war song from before the first World War, insisting that "the yanks' were on their way" to the Allies in Europe. "Over There" includes such lyrics as "we won't come back 'til it's over, over there." Ives's song, "He Is There" is congruent with "Over There" in that it is from the perspective of a proud on-looker to Americans in the armed forces. Ives pulls from war song and patriotic hymn as well as other

songs of over-coming an enemy. Another interesting use of "melody borrowing" is the front half of the 1867 tune "God Save Ireland" on the words "He's fighting for the right, but when it comes to might..." This tune was based on the 1864 Civil War song, "Tramp, Tramp, Tramp," from George Root and it is hard to tell which Ives used as inspiration. However, the presents of George Root's tune and lyrics from "Battle Cry of Freedom" may reveal the source of his inspiration.

"Charlie Rutledge" tells the tale of a cowhand and his misadventure on a cattle drive from a uniquely American vantage point, the American Western. Charles Ives has a sinister story to tell but in starting he seems to capture the proud spirit of the American West in his music. As he points out, a cowhand has a dangerous job indeed and things start to change in the music as Ives bravely moves the music through accidentals and enharmonics in a way only he can. A stampede breaks out, and the voice and piano abandon the carefree music for what seems like chaos. The vocal line breaks from singing altogether and narrates as things take a turn for the worst for Charlie Rutlage. After the action, a recapitulation of the first theme happens in the voice and piano. Ives, a deeply religious man from his early life, ends with the IV-I plagal or "Amen" cadence as the narration ends with hopefulness that Charlie Rutledge will ascend to the shining throne of grace.

The famous catalogue aria from *Don Giovanni* tells of the exploits of the womanizer Don Giovanni from the view of his loyal servant, Leporello, who is a little envious and has evidently been keeping meticulous notes on his conquests in his "little black book." The information in the aria is given as a warning to Don Elvira. The aria splits nicely into two sections; the first section tells of how many women Don Giovanni has been with in several different European countries, including specific numbers, while the second explains how he does it, and what limitations or qualification, if any, he has for these women.

Aprite un po' quegli occhi is Figaro's fourth Act aria from *Le Nozze di Figaro.* This aria starts with a recitative that is fairly typical for Mozart. In this scene, Figaro has convinced himself that Susanna, his bride, is cheating with Count Almaviva (which turns out later not to be true). In this aria Mozart does something that he does not do very often: he breaks down the fourth wall that separates actor from audience. Figaro is speaking directly to the men in the audience with his first line of the aria, "Open up your eyes, you foolish men, and see these women for what they really are." Under the circumstances, you can imagine the insults that Figaro is firing off very quickly in the patter section of this piece. Near the end of the aria, a rolling E-flat major chord provides an opportunity for a horn call to mock Figaro as he feels he has become the horned, cuckolded, husband.

La Vendetta is the bass aria sung by Don Bartolo in the first act of *Le Nozze di Figaro.* This aria is similar to Figaro's fourth act aria but resides in a lower tessitura. The vendetta or argument that Bartolo mentions is that of a wedding contract that he will arrange with his ward, Marcellina, and Figaro. This song also features a patter section in which Don Bartolo explains that he is such a crafty and skilled lawyer he can find a quibble or loophole in any contract, an age-old caricature of the dirty lawyer. The aria ends with Bartolo's emphatic declamation that he will get the best of Figaro one day. Supporting characters such as Don Bartolo aren't without their own merit; in this case, Don Bartolo is not only an excellent *basso-buffo* role, but also comes with a spectacular aria.

Texts & Translations

"La Vendetta" from Le Nozze di Figaro

La Vendetta! O la Vendetta!
è un piacer serba to ai saggi
L'obbliar l'onte gli oltraggi
è bassezza è ognor vilta.
Con astuzia, con arguzia
col giudizio, con criterio
si potrebbe. Il fatto è serio
Ma credete si farà

Se tutto il codice dovessi volgere
se tutto l'indice dovessi leggere
con un equivoco con un sinonimo
qualche garbuglio si troverà

Tutta Siviglia conosce Bartolo
il birbo Figaro vinto sarà!

Vengence! O to take vengence!
is a pleasure reserved for the wise.
To foget an insult or outrage
is baseness and always shows cowardice.
With cunning, with cleaverness,
with judgement, with discernment
it is possible. The case is serious
but believe me, it can be done.

If I have to read all the codexes, I'll turn them inside out
If I have to read all the indexes, I'll do it
with a quibble with a paraphrase
some entanglement can be found.

Everyone in Seville knows Don Bartolo the lawyer,
I will get the better of Figaro!

Johann Sebatian Bach's Cantata 88

'Siehe, Ich will viel Fisher aussende,'
Spricht der Herr, 'die sollen sie fischen.'
Und darnach will ich viel Jäger aussenden,
die sollen sie fahen auf allen Bergen,
und auf allen Hülgen, und in allen Steinritzen.

'See, I will make you fishers of men,'
says the Lord, 'I shall catch many fish.'
And after will I send for many hunters,
and they shall hunt them from every mountain,
and from every hill, and out of every cave.

Schwanengesang by Schubert

"Der Atlas"
Ich unglückselger Atlas!
Eine Welt, die ganze Welt der Schmerzen muß ich tragen,

Ich trage unerträgliches,
und brechen will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein, unendlich glücklich,
oder in endlich elend, stolze Herz.
Und jetzo bist du elend.

"Atlas"
I, unblessed Atlas!
A world, the entire world of pain, I must carry.

I bear the unbearable,
and my heart within me wants to break.

Proud heart, you have wanted it thus!
You wanted to be happy, eternally happy,
or eternally miserable, you proud heart.
And now you are miserable.

"Ihr Bild"
Ich stand in dunkeln Traümen und starrt ihr Bildnis an,
und das geliebte Antlitz heimlich zu leben began.

Um ihre Lippen zog sich ein Lächeln wunderbar,
und wie von Wehmutstränen erglänzt ihr Augenpaar

Auch meine Tränen flossen mir von den Wangen herab,

und ach! ich kann es nicht glauben,
daß ich dich verloren hab!

"The Portrait"
I stood in darkened daydreams and stared at her portrait
long as that beloved face was secretly coming to life.

Around her lips there blossomed a wondrous laughing smile,
and melancholy tear drop they glittered in her fair eyes.

Likewise my teardrops welled up and flowed down
mournful cheeks
alas, I can't believe it,
that I am deprived of you!

"Das Fischermädchen"
Du schönes Fischermädchen, treibe den Kahn ans Land;
komm zu mir und setze dich nieder, wir kosen,
Hand in Hand.

Leg an mein Herz dein Köpfchen
und fürchte dich nicht zu sehr;
vertraust du dich doch sorglos täglich dem wilden Meer!

Mein herz gleicht ganz dem Meere,
hat Strurm und Ebb und Flut,
und manche schöne Perle in seiner Tiefe ruht.

"Die Stadt"
Am fernen Horizonte erscheint, wie ein Nebelbild,
die Stadt mit ihren Türmen, in Abenddämmrung gehüllt.

Ein feuchter Windsug kräuselt die graue Wasserbahn;
mit traurigem Takte rudert der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal
leuchtend vom Boden empor,
und zeigt mir jene Stelle, wo ich das Liebste verlor.
"Am Meer"
Das Meer erglänte weit hinaus im letzten Abendschine;

wir saßen am einsame Fischerhaus,
wir saßen stumm und alleine.

Der Nebel stieg, das Wasser schwoll,
die Möve flog him und wieder;
aus deinen Augen liebevoll fielen die Tränen nieder.

Ich sah sie fallen auf deine Hand
und bin aufs Knie gesunken;
ich hbe von deiner weißen Hand die Tränen fort getrunken.

Seit jener Stunde vershert sich mein Leib,
di Seele stibt vor Sehnen;
mich hat das unglückselge Weib ver giftet mit ihren Tränen.

"Der Dopplegänger"
Still ist die Nacht, es ruhen die Gassen,
in diesem Hause wohnte mein Schatz;
sie hat schon längst die Stadt verlassen,
doch steht noch das Haus auf dem selben Platz.

Da steht auch ein Mensch und start in die Höhe
und ringt die Hände vor Schmerzens gewalt;
mir graust es, wenn ich sein Antlitz sehe
der Mond zeigt mir meine eigne Gestalt.

Du Dopplegänger, du bleicher Geselle!
Was äffst du nach mein Liebesleid,
das mich gequält auf dieser Stelle so manche Nacht,
in alter Zeit?

"The Fisher Girl"
You beautiful fishermaiden, Pull your boat toward shore;
Come to me and sit down, we will speak of love,
hand in hand.

Lay your little head on my heart,
and do not be too frightened;
indeed, you trust yourself fearlessly daily to the wild sea!

My heart is just like the sea,
having storms and ebb and flow,
and many beautiful pearls rest in its depths.

"The City"
Appearing on the far horizon like a picture in the fog, a city,
with its towers shrouded in the evening dusk.

A damp gust of wind eddies the course of the grey water;
with a mournful rhythm the boatman rows in my boat.

The sun lifts itself once more,
glowing upwards from below the horizon,
and shows me that place where I lost what was dearest to me.
"By the Sea"
The sea sparkled out in the distance by the light of evening's
last glow;
we sat near the solitary fisherman's house,
we sat mute and alone.

The fog gathered, the water swelled,
a seagull flew back and forth;
from your eyes full of love, tears fell down.

I saw them fall on your hand,
and sank to one knee;
from out of your white hand I drank the tears.

Since that hour my body consumes itself,
my soul is dying of longing;
this wretched woman has poisoned me with her tears.

"the Doppelganger"
The night is calm, the avenues are quiet,
my sweet one lived in this house;
She has already left the city long ago,
The house certainly still stands, in the same place

A man is standing there, too, staring up into space,
and powerfully wringing his hands in torment.
It horrifies me, when I see his countenance,
the moon shows me my own form.

You my fearful double, you pale partner!
Why do you ape the pain of my love,
that has tortured me here in this spot so many a night,
in times long ago?

"Aprite un po' quegli occhi" from Le Nozze di Figaro

Tutto è disposto; l'ora dovrebbe esser vicina;
io sento gente... è dessa! non è alcun;
buja è la notte, ed io comincio omai
a fare il scimunito mestier di marito
Ingrata! Nel momento, della mia cerimonia ei godeva leggen-
do; e nel vedelo, io rideva di me senza saperlo.
O Susanna! Susanna! quanta pena mi costi!
Con quell' ingenua faccia, con quegli occhi innocenti,
chi creduto l'avria? Ah! che il fidarsi a donna,
a donna, èognor follia.

Aprite un po' quegl' occhi, unmino incanti e shiocchi.
Guardate queste femmine, guardate cosa son,
Queste chiamate Dee, dagli ingannati sensi,
a cui tributa incensi la debole ragion,

Son streghe che incantano per far ci penar,
sireneche cantano per farci afforgar,
civette che allettano per trarci le piume,
comete che brillano per toglierci illume,
son rose spinose, son volpi vezzose,
son orse benigne, colombe maligne,
maestre d'inganni, amiche d'affani, che fingono, mentono,
amore non senton pietà, no, no, no, no!
Il resto no! dico, già ognuno, lo sa.

Everything is ready; the hour should be at hand,
I hear someone... it's her! No, I was mistaken;
Dark is the night, and I begin already
to play the foolish part of the husband.
Ungrateful! In the moment of my wedding, Almaviva
read the note and I laughed at myself without knowing.
O Susanna! Susanna! The pain you've caused me!
With your ingenuous face, and eyes so innocent
Who wouldn't have believed her? Ah! trusting a women
is always foolish!

Open up a bit those eyes, you men rash and foolish
Look at these womn, look at them for what they are,
These "goddesses" as they are called by our misguided senses,
even have tribute payed to them.

Like witches, they cast spells to make us suffer
like sirens that sing to make us drown,
screech owls that lure us to pluck out our feathers,
comets that dazzle us and then deprave us of light,
they're roses with thorns, they are cunning vixens,
they are she-bears that look innocent, malignant doves,
masters of deceit, friend of distress who feign
love and do not feel any pity, no, no, no, no!
The rest you already know.

Chanson de Don Quichotte by Jacque Ibert

"Chanson Du Départ"
Ce chateau neuf, ce nouvel edifice
tout enrichi de marbre et de porphyre,
ou'amour bâtit château de son empire
Où tout le ciel a mis son artifice.
Est un rempart, un for contre le vice
Où la vertu maîtresse se retire
Que l'œil regarde et quel'espret admire
Forçant les cœurs à lui faire service.

Cest un château, fair de telle sorte
Que nul ne peut approcher de la porte
Si des grands Rois il n'a sauvé sa race.
Victorieux, vaillant et a moureux.
Nul chevalier tant soit aventureux
Sans être tel ne peut gagner la place.

"Song of Departure"
This new castle, this new edifice
embellished with marble and porphyry,
that love has built as the castle of its realm,
wherein all heaven has invested its skills is a bulkwark,
a fortress against vice,
to which retires the supreme virtue
which the eye beholds and the spirit admires,
constraining hearts to serve her.

It is a castle built in such a manner
that none can approach its gate
that has not saved his race of great kings.
Victorious, valiant, and loving—
Without these qualities no knight
However venturous, can gain admittance.

"Chanson à Dulcinée"
Un an me dure la journée
si je ne vois ma Dulcinée.
Mais amour a peint son visage,
afin d'adoucir ma languer,
dans la fountaine et le nuage
dans chaque aurore et chaque fleur.
Tourjours proche et toujours lointaine,
etoile de mes longs chemins.
Le vent m'apporte son haleiné
Quand il passé sur les jasmines.

"Chanson à Dulcinée"
Un an me dure la journée
si je ne vois ma Dulcinée.
Mais amour a peint son visage,
afin d'adoucir ma languer,
dans la fountaine et le nuage
dans chaque aurore et chaque fleur.
Tourjours proche et toujours lointaine,
etoile de mes longs chemins.
Le vent m'apporte son haleiné
Quand il passé sur les jasmines.

"Chanson du Duc"
Je veux chanter ici
la Dame de mes songes
qui m'exalte au'dessus
de ce siècle de boue
son coeur de diamant
est vierge de mensonges
la rose s'obscurcit au regard de sa joue.

Pour Elle, j'ai tenté
les hautes aventures
mon bras a délivré
la Princesse en servage
j'ai vaincu l'Enchanteur,
confondu les parjures
et ployé l'univers à lui render l'hommage.

Dame par qui je
vais seul dessus cette terre,
qui ne soit prisonnier
de la fausse apparence,
je soutiens contre tout
Chevalier téméraire
Votre éclat non pareil et votre précellence.

"Chanson de la Mort de Don Quichotte"
Ne pleure pas, Sancho
ne pleure pas, mon bon
ton maître n'est pas mort
il n'est pas loin de toi
il vit dans eune île heureuse
où tout est pur et sans mensonges
dans l'île enfin trouvée
où tu viendras un jour
dans l'île désirée
O mon ami Sancho
mes livres song brûlés
et font un tas de cendres
si tous les livre m'ont tué
Il suffit d'un pour que je vive
fantôme dans le vie,
et reel dans la mort, tel est l'étrange sort
du pauvre Don Quichotte

"The Duke's Song"
I will sing here
of the lady of my dreams
who raised me up
out of this century of mire,
her diamond heart
is unsullied by lies,
compared with her cheek the rose fades.

For her I have engaged
in great adventures,
my arm has delievered
the princess from thraldom,
I have vanquished the sorcerer,
silenced the perjurers
and compelled the whole universe to do her homage.

Lady for whom I
walk alone on this earth,
you who are not deceived
by false appearances,
I uphold in the face of any
foolhardy knight
your peerless radiance and your excellence.

"Song of the Death of Don Quixote"
Do not weep, Sancho
do not weep, good fellow,
your master is not dead
he's not far from you,
dwelling on a happy isle
where all is pure and free from lies—
on this isle, found at last
to which you too will come one day,
on the longed-for island.
O, my friend, Sancho,
my books have been burnt,
and are now a heap of ashes.
All these books may have killed me,
but one is enough to keep me alive.
In life a phantom,
though real in death, such is the strange fate f
or poor Don Quixote.

The Catalouge Aria from Don Giovanni

Madmina! Il catalogo è questo,
delle belle, che amò il padron mio,
un catalogo egli è, che ho fatto io,
osservate, leggete con me!

In Italia seicento e quaranta;
In Almagna due-cento e trent'una
Cento in Francia, in Turchia novant'una;
Ma in Ispagna, son già mille e tre

V'han fra queste contadine, cameriere, citadine,
v'han contesse, baronesse, marchesane, principesse;
e v'han donne d'ogni grado d'ogni forma, d'ogni età.
Nella bioda egli ha l'usanza di lodarla
la gentilezza, Nella bruna la costanza
Nella biaca la dolcezza.

Vuol d'inverno la grassota,
vuol d'estate la magrotta,
e la grande maestosa,
la piccina, è ognor vezzosa!
Delle vecchie fa conquista
pel piacer di porle in lista,
sua passion predominante
è la giovin principiante;

Non si picca, se sia ricca,
se sia brutta, se sia bella,
Pur che porti la gonnella,
Voi sapete quel che fa.

My lady, I have a catalogue to show you.
Of the beauties my master has courted.
A catalouge so well laid out in my writing,
observe, and read it with me.

In Italy, six-hundred and forty;
In Englad, two-hundred and thirty-one
One hundred in France, in Turkey, ninety-nine,
but, in Spain, he managed one thousand and three.

He managed all sorts, country maids and city girls,
countesses, baronesses, noble women, and princesses
There are women of every rank and of every shape, or every age.
The blonde ones he is in the habit of praises
he loves the gentleness of the olive-skinned ones,
the fair ones, he calls them sweet.

He wants in winter the plump ones,
and in the summer, the lean ones,
the the big ones, he calls majestic,
the little ones, he always calls charming!
Even of the old ladies he makes conquest,
simply so they can go on the list,
his passion predominates
with the young beginner.

He doesn't care if she's rich,
or if she's ugly, or beautiful
As long as she has on a skirt,
you know what he will do.

"Memories," by Charles Ives

"Very Pleasant"
We're sitting in the opera house;
we're waiting for the curtain to arise with wonders for our eyes;
We're feeling pretty gay, and well we may,
"O, [Alex], look!" I say, "the band is tuning up and soon will start to play."
We whistle and we hum, beat time with the drum.
We're sitting in the opera house,
a-waiting for the curtain to rise with wonders for our eyes,
a feeling of expectancy, a certain kind of ecstasy,
expectancy and ecstasy!
Curtain!

"Rather Sad"
From the street a strain on my ear doth fall,
A tune as thread-bare as that "old red shawl."
It is tattered, it is torn, it shows signs of being worn,
It's a tune my uncle hummed from early morn,
'twas a common little thing and kind'a sweet,
but 'twas sad and seemed to slow up both his feet;
I can see him shuffling down to the barn or to the town, a humming.

"He Is There"
Fifteen year ago today a little yankee,
little yankee boy, march beside his granddaddy in the Decoration Day parade,
the village band would play those old war tunes
and the G.A.R. would shout, "Hip, Hip, Hooray!" in the same old way,
As it sounded on the old campground.
That boy has sailed o'er the ocean,
He is there, he is there, he is there.
He's fighting for the right, but when it comes to might, He is there
he is there, he is there;
as the Allies beat up all the warlords
he'll be there, he'll be there, and then the world will shout the battle cry of freedom, tenting on a new camp ground.

Fifteen years ago today a little yankee
with a German name, heard the tale of "forty-eight," why his Granddaddy joined Uncle Sam,
his fathers fought that medieval stuff and he will fight it now,
"Hip, Hip, Hooray! This is the day," When he'll finish up that aged job.
That boy has sailed o'er the ocean...

There's a time in ev'ry life, when it's do or die,
and our yankee boy does his bit that we may live, in a world where all ya have a "say."
He's conscious always of his country's aim which is Liberty for all "Hip, Hip, Hooray!" is all he'll say,
as he marches to the Flanders front.
That boy has sailed o'er the ocean...

Tenting on a new campground.
Tenting tonight.
Tenting on that new campground.
For it's rally round the Flag boys rally
once again. Shouting the battle cry of Freedom.

"Charlie Rutledge"

Another good cowpuncher has gone to meet his fate,
I hope he'll find a resting place, within the gold gate, the golden gate.
Another place is vacant on the ranch of the X I T, 'twill be hard to find another that's like as well as he.
The first that died was Kid White, a man both tough and brave.

While Charlie Rutledge makes the third to be sent to his grave, caused by a cowhorse falling, while running after stoc
'twas on the spring round up, a place where death men mock.
He went forward one morning on a circle through the hills, he was gay and full of glee, and free from earthly ills;
but when it came to finish up the work on which he went, nothing came back from him;
his time on earth was spent. 'Twas as he rode the round up, a X I T turned back to the heard;
poor Charlie shoved his in again, his cutting horse he spurred;
another turned at that moment his horse the creature spied and turned and fell with him. Beneath poor Charlie died.

His relations in Texas his face never more will see, but I hope he'll meet his loved ones beyond in eternity,
in eternity, I hope he'll meet his parents, will meet them face to face,
and that they'll grasp him by the right hand at the shining throne,
the shining throne, the shining throne of grace.

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Student of Michael Tracy & John La Barbera

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Afternoon
March 25, 2012
4:00 p.m.
Bird Recital Hall

PROGRAM

Green Chimneys

Thelonious Monk
(1917-1982)

First released on Monk's album entitled *Underground* in 1968, "Green Chimneys" is named for the school that Monk's daughter attended in Brewster, New York. Its riff-based melody is set to a harmonically static accompaniment, putting the focus on the rhythmic aspect of the composition. The rendition performed this evening has less in common with Monk's original recording and is more akin to the recording on *All Kooked Out*, an album by Stanton Moore, Eric "Skerik" Walton, and Charlie Hunter. This version uses a relaxed New Orleans street beat as its rhythmic basis.

In Lieu of You

Christopher Clark
(b. 1984)

Last month, UofL was fortunate enough to have alto saxophonist Lou Donaldson as a guest artist. While arranging one of his signature tunes, "Blues Walk," for him to perform Jazz Ensemble I, I marked the lead alto part "solo in the absence of L.D." (or *In Lieu of Lou)* for rehearsal purposes. I thought the phrase would make a funny title for a composition, and after composing the tune, I re-titled it "In Lieu of You." The melody was written on piano and harmonized utilizing a system known as "melody-driven harmony," in which certain notes are arbitrarily harmonized in a non-functional manner. This allowed for a tuneful melody to be supported by a tonally ambiguous harmonic setting. This composition was inspired by one of my musical heroes, Wayne Shorter.

Tabula Rasa

C. Clark

The title for this composition comes from a Latin phrase that roughly translates to "blank slate." The phrase represents the epistemological theory that everyone is born without a given skill-set or knowledge and that understanding is gained through perception, learning, thought, and experience. The phrase can also be translated as "erased slate." I composed the tune while on vacation over the winter, and I felt that it represented the changes occurring in my life between the previous year and the year to come. The tune is also inspired by the music of Dave Liebman as well as Middle Eastern and Indian classical music. The A section of the tune is based around the Phrygian mode, and the bridge utilizes the same "melody-driven harmony" technique as "In Lieu of You."

Chega de Saudade — **Antonio Carlos Jobim (1927-1994) arr. C. Clark**

Antônio Carlos Brasileiro de Almeida Jobim, or Tom Jobim as he is known in Brazil, is a composer, arranger, pianist, guitarist, and singer. He is credited with creating the bossa nova along with Vinícius de Moraes and other Brazilian artists, and he contributed greatly to many styles of Brazilian music during his life. His most commercially successful and popular song is "The Girl from Ipanema." I first heard "Chega de Saudade" on the Joe Henderson album *Double Rainbow: The Music of Antonio Carlos Jobim,* and it has continued to be my favorite of Jobim's compositions. Originally in a bossa nova style, I have reinterpreted the tune using a samba rhythm called a Partido Alto that originates in Rio de Janeiro and arranged it for saxophone quartet and pandeiro.

Eternal Triangle — **Edward "Sonny" Stitt (1924-1982)**

"Eternal Triangle" was originally recorded on *Sonny Side Up,* an album by Dizzy Gillespie, Sonny Rollins, and Sonny Stitt that is considered by many to be one greatest bebop recordings of all time. This composition is based on the harmony from George and Ira Gershwin's quintessential standard "I Got Rhythm" from their musical entitled *Girl Crazy.* Rather than using a standard "rhythm changes" bridge, Stitt utilized chromatically descending ii-Vs to lead back to the last A section.

Infant Eyes — **Wayne Shorter (b. 1933)**

"Infant Eyes" was recorded in 1964 on Wayne Shorter's album *Speak No Evil.* This is the first jazz album I owned, and it is, to this day, still one of my absolute favorite recordings. Shorter's daughter, Miyako, inspired the work, and it displays his propensity for writing beautiful melodies in the context of unusual harmony, phrase lengths, and forms. "Infant Eyes" is in ABA form and is comprised of three nine-measure phrases. It is my favorite ballad, and it is a work I have wanted to study and perform for years.

Mr. Clean — **Weldon Irvine (1943-2002)**

Weldon Jonathan Irvine, Jr. was a composer, playwright, poet, pianist,

and organist. His work spanned many styles including jazz, funk, hip hop, R&B, and gospel. He worked as Nina Simone's bandleader and also was a mentor to hip hop artists Q-Tip and Mos Def. The most famous recording of "Mr. Clean" is likely from trumpeter Freddie Hubbard's album *Straight Life*. The composition is based around F minor, but trumpeter Roy Hargrove's recording from *Earfood* uses an F dominant instead. This evening's interpretation will float loosely between the two at each soloist's discretion.

Speak Low

Kurt Weill
(1900-1950)
arr. by C. Clark

Kurt Weill is most likely best known for composing *The Threepenny Opera*, a musical that is a Marxist critique of capitalism. "Speak Low" was composed for another musical of Weill's called *One Touch of Venus*, which is based on Thomas Anstey Guthrie's novella entitled *The Tinted Venus*. My arrangement of this tune was inspired by some harmonic concepts of saxophonist John Coltrane, and it hints at the interpretation of this tune by the Bill Evans Trio on *New Jazz Conceptions*. It also draws from a rhythm from Pernambuco, a state in northeastern Brazil that is north of Bahia, called a baião.

PERSONNEL

Christopher Clark – tenor and soprano saxophones
Jesse McBee – trumpet and flugelhorn
Brandon Coleman – guitar and piano
Luke McIntosh – acoustic bass
Bruno "Gafanhoto" Souza – drums and percussion
Tim Doyle – trombone
Graeme Gardiner – soprano saxophone
Samir Kambarov – alto saxophone
Shane Porter – baritone saxophone
Lourenco Vasconcellos – pandeiro

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SCHOOL OF MUSIC

presents

Michelle Schapmire, *flute*

Student of Kathleen Karr

with

Deborah Dierks, *piano*
Sarah Carney, *flute*

Student Recital

Sunday Evening
March 25, 2012
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Three pieces for solo flute — Pierre Octave Ferroud (1900-1936)

I. Bergere Captive
II. Jade
III. Toan-Yan (La Fete du Double Cinq)

Sonata Op. 23 for Flute and Piano — Lowell Liebermann (b. 1961)

I. Lento con rubato
II. Presto energico

INTERMISSION

Maya — Ian Clarke (b. 1964)

Ballade pour flute et piano — Frank Martin (1890-1974)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Dallas Tidwell, *clarinet*

with

David George, *piano*
Edith Davis Tidwell, *soprano*
Marilyn Nije, *clarinet*

Faculty Recital

Sunday Afternoon
March 25, 2012
3:00 p.m.
Comstock Concert Hall

PROGRAM

Concertstücke No. 1 in F minor — Felix Mendelssohn (1809-1847)
- Allegro-Andante-Presto

Three Studies for Solo Clarinet — Karel Husa (b. 1921)
- Mountain Bird
- Poignant Song
- Relentless Machine

Sonata — Camille Saint-Saëns (1835-1921)
- Allegretto
- Allegro animato
- Lento
- Molto Allegro

INTERMISSION

Intimations — Sebastian Currier (b. 1959)

Shakespeare in Song — Phillip Rhodes (b. 1940)
- Prologue (Recitative)
- Orpheus
- Take Those Lips Away
- Come Away, Death
- Fie on Sinful Fantasy!

TEXTS

Shakespeare in Song (2001) — **Phillip Rhodes (b. 1940)**

1. **Prologue** (Recitative)
The Merchant of Venice, Act V, Scene I *(Lorenzo to Jessica)*

Then man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

2. **Orpheus**
King Henry VIII, Act III, Scene I *(The Queen's Women)*

Orpheus with his lute made trees,
And mountain tops that freeze, bow them-selves, when he did sing:
To his music plants and flowers
Ever sprung as sun and showers there had made a lasting spring.

Everything that heard him play,
Even the billows of the sea, hung their heads and then lay by.
In sweet music is such art,
Killing care and grief of heart fall asleep, or hearing, die.

3. **Take Those Lips Away**
Measure for Measure, Act IV, Scene I *(Boy)*

Take, O take those lips away,
That so sweetly were for sworn;
And those eyes, the break of day,
Lights that do mislead the morn;
But my kisses bring again;
Seals of love, but sealed in vain.

4. **Come Away Death**
Twelfth Night, Act II, Scene IV *(Feste)*

Come away, come away death, and in sad cypress let me be laid;
Fly away, fly away breath;
I am slain by a fair, cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true did share it.

Not a flower, not a flower sweet, on my black coffin let there be strown;
Not a friend, not a friend greet my poor corpse,
where my bones shall be thrown;
A thousand thousand sighs to save.
Lay me, O, where sad true lover never find my grave, to weep there!

5. **Fie on Sinful Fantasy!**
The Merry Wives of Windsor, Act V, Scene V
(Mistress Quickly and others as "Fairies")

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart; whose flames aspire,
As thoughts do blow them, higher, and higher.
Pinch him Fairies, mutually;
Pinch him for his villainy;
Pinch him and burn him and turn him about,
Till candles and starlight and moonshine be out!

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University Faculty Jazz Ensemble

Mike Tracy, *tenor saxophone*

Ansyn Banks, *trumpet*

Harry Pickens, *piano*

Tyrone Wheeler, *bass*

Jason Tiemann, *drums*

Monday Evening
March 26, 2012
8:00 p.m.
Bird Recital Hall

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PROGRAM

Song Selections will be chosen from the following compositions:

Voyage	Kenny Barron
Seven Steps to Heaven	Miles Davis
Birdlike	Freddie Hubbard
The Procrastinator	Lee Morgan
Whisper Not	Benny Golson
I've Never Been in Love Before	Frank Loesser
Windows	Chick Corea
Nigerian Marketplace	Oscar Peterson
Fables of Faubus	Charles Mingus

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Ryan Olexa, *alto saxophone*

Student of Adam McCord

with

Noah Barker, *piano*

Student Recital

Tuesday Evening
March 27, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Fuzzy Bird Sonata — Takashi Yoshimatsu (b. 1953)
I. Run, Bird

Concerto — Robert Muczynski (1929-2010)
I. Allegro energico
II. Andante maestoso
III. Andante espressivo - Allegro giocoso

PAUSE

Mr. Cupid — Ryan Olexa (b. 1989)

Change — Ryan Olexa

Sonata — William Albright (1944-1998)
I. Two-Part Invention
II. La follia nuova: A lament for George Cacioppo
III. Scherzo "Will o' the wisp"
IV. Recitative and Dance

Mr. Cupid

Mr. Cupid, can you help me just
A little arrow, a little fairy dust
But don't you hurt her...'Cus she is so neat,
I'd call her honey...That'd be so sweet

It's been a long long time since I have smelled her clothes
But in my own mind I just hold her close
And touch my nose to her nose
Nobody even knows
But she's so beautiful

Mr. Cupid, can you see my dilemma?
I Kinda' stink at this game, I just need you to send a
Little spark my way, just show a little love,
Come on buddy, give that string a tug!

There's something about this girl that makes me wanna say,
I'd be the jelly to her p.b.&J
I know it seems simple but for me it's so hard to say
She's so cool, she's so neat, she's no fool, she's got me
And I don't want her to walk away

Now it's a new day, and I'm walkin' down the street
Got some new clothes, this new style's got me feelin sweet
But not as sweet as the girl I'd like to impress
She looks so good when she's wearing that sexy dress

Maybe one day, I'll have her by my side
We'll be holding hands, so cute, it'll be such a sight
And then she'll ask me for my heart and I'll have to confess
But then again, this is just a dream so I digress

There's something about this girl that makes me wanna say,
I'd be the jelly to her p.b.&J
I know it seems simple but for me it's so hard to say
She's so cool, she's so neat, she's no fool, she's got me
And I don't want her to walk away

Change

So I'm staying here for the summer
And I know that you feel my pain
But listen now, little brother,
I don't want to be the one to blame

My friends are leaving for the summer
And my playmates are gone just the same
And it's sad lonely rainy summer,
Can't you see that I've got nothing here to gain

Refrain
But you know I'd like to be with you
Relive my memories, all my hopes and dreams
To play with brothers you're like no others to stand beside

Life's full of changes,
Life's full of ups and downs and rough little turn arounds
Don't let it shape you don't let it make you into what you're not

Cus it's ok...
It's ok...
We will change
We will change, but it'll be ok

Think about the future we'll have money, it'll be better then
I'll have some kids, you'll have a car we'll have a girl president
You'll come over to my place we'll stuff our faces with all the wrong kind of foods
Don't forget the ladies, my Mercedes, or your army boots

As I watch you grow up I'm hoping and I'm praying
That you'll grow up to be somebody strong
You know you're listening to all the words He's saying
Cus he is with you all day long

As I watch you grow up I'm hoping and I'm praying
I know you'll grow up to be somebody strong
I know you're listening to all the words the Lord is saying
Cus he is with you all day long

He's with you....
And He loves you...
Just like I do...

Refrain

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Louis Goldstein, *piano*

in a performance of

SONATAS AND INTERLUDES, *for prepared piano*

By JOHN CAGE (1912-1992)

Wednesday Evening
March 28, 2012
8:00 p.m.
Comstock Concert Hall

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SONATAS AND INTERLUDES, *for prepared piano* (New York City, February, 1946 - March, 1948)

By JOHN CAGE (1912-1992)

Mutes of various materials are placed between the strings of the piano keys used, thus effecting transformations of the piano sounds with respect to all of their characteristics.

Sonatas and Interludes is the capstone, summarizing work of a period John Cage later identified as "intentionally expressive" composition. This designation seems strange to people who assume that all music is intentionally expressive, but the term makes perfect sense when taking into account the subsequent direction of Cage's career, namely composition determined by chance operations (unintentionally expressive music).

From 1938 to 1948, Cage was intensely concerned with the communicative power of music. Consider, for example, the statement Cage wrote for his first catalogue concerning the content of this composition: "The *Sonatas and Interludes* are an attempt to express in music the 'permanent emotions' of [East] Indian tradition: the heroic, the erotic, the wondrous, the mirthful, sorrow, fear, anger, the odious and their common tendency toward tranquility." He also refers to his article "Forerunners of Modern Music," which begins, "Music is edifying, for from time to time it sets the soul in operation. The soul is the gatherer-together of the disparate elements (Meister Eckhart), and its work fills one with peace and love." Hardly typical words for a revolutionary of the avant garde.

The individual pieces of *Sonatas and Interludes* consist of four sonatas, an interlude, four more sonatas, the second interlude, the third interlude, sonatas nine through twelve, the fourth interlude and the final four sonatas. While the large-scale construction of the sonatas is that of Baroque period sonatas and dance suite movements, an "A" section, repeated, followed by a "B" section, also repeated, Cage ingeniously varies the sonatas' internal structures. In addition, the first two interludes have no structural repeats while in the second half of *Sonatas and Interludes*, the sonatas are treated with slightly more freedom, while the interludes have more structural repeats than do the sonatas.

At the beginning of *Sonatas and Interludes* many listeners are conscious of individual pieces stopping and starting, but as the set advances awareness gradually shifts to the long-lined continuity binding the pieces together. The experience of listening to *Sonatas and Interludes* can be likened to the exploration of an utterly strange and beautiful landscape or piece of architecture. Across every threshold, beyond every interlocking branched archway, lies a room or a bower of unexpected size, shape and wonder. Where will the next doorway be? As well, *Sonatas and Interludes* can be experienced as a series of meditations, or prayers, leading finally to a state of ecstatic stillness.

Louis Goldstein is a Professor of Music at Wake Forest University, where he has been a member of the Department of Music faculty since 1979. He taught on the faculty of American Foundations, a graduate seminar offered at Reynolda House Museum of American Art, for 15 years. He has performed widely as a piano soloist in the United States, most notably at the Hollywood Bowl, Orchestra Hall in Chicago, and Carnegie Recital Hall in New York City. He has also performed in Canada, Israel, the Netherlands, Czechoslovakia, and Italy.

Goldstein co-founded and co-directed the California New Music Ensemble, and has been a member of the Los Angeles Group for Contemporary Music and NEWBAND, a New York contemporary music ensemble. In 1982 he won the Grand Prize in the Teacher's Division of the International Piano Recording Competition. He has recorded for Orion Records, Greensye Music, and Offseason Productions. His CD recordings of John Cage's *Sonatas and Interludes* and Morton Feldman's *Triadic Memories* have garnered

lavish praise from print and internet sources as well as fellow musicians.

His most recent recording, of Morton Feldman's *For Bunita Marcus* (Nuscope Recordings), ranked in the top 10 modern composition recordings of 2010 by *The Wire Magazine.*

Piano studies have been with Rudolf Ganz, Joseph Hungate (Bachelor of Music from the Oberlin Conservatory of Music), Leonard Stein, Leonid Hambro (Master of Fine Arts from the California Institute of Arts), and David Burge (Doctor of Musical Arts degree and Performer's Certificate from the Eastman School of Music).

"This was new music which often tempted the ear with subtlety. ... Performed fervently and with great sensitivity, agility, and security."
- *Los Angeles Times*

"Louis Goldstein gave a stunning, sensitive performance that brought out both the work's local and long-range beauty; it was in fact one of the most memorable piano performances of any kind this critic can recall hearing. One scarcely realized that 64 minutes of music had elapsed."
- David Cleary in *New Music Connoisseur*

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SCHOOL OF MUSIC

Thursday, March 29, 2012
3:00 p.m.
Comstock Concert Hall

Convocation

Jose Julio Diaz - presentation on 2011 summer grant experience

Three Pieces for Solo Flute — P.O. Ferroud (1900-1936)
Bergere Captive

Katelin Dickerson, *flute*
(student of Kathleen Karr)

Sonata — Robert Muczynski (1929-2010)
Andante maestoso
Allegro energico

David Cecil, *alto saxophone*
(student of Adam McCord)
John Combs, *piano*

Monologue 3 — Erland von Koch (1910-2009)

Emily Danielson, *clarinet*
(student of Dallas Tidwell)

Suite No. 1 in G Major — J.S. Bach (1685-1750)
Prelude

Irene Andhika, *tenor trombone*
(student of Brett Shuster)

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, March 29, 2012
3:00 p.m.
Bird Recital Hall

MASTERCLASS

Dr. Liza Forrester Kelly
Assistant Professor of Voice at Western Kentucky University
Candidate for Voice Position

Der arme Peter I (Der Hans und die Grete) Op. 53, No.3 — Robert Schumann (1810-1856)

Emily Howes, *soprano*
David George, *piano*

L'invitation au voyage — Henri Duparc (1848-1933)

Phillip Morgan, *baritone*
Debbie Dierks, *piano*

Les roses d'Ispahan — Gabriel Fauré (1845-1925)

Sarah Barker, *mezzo-soprano*
David George, *piano*

VOICE RECITALS & IMPORTANT EVENTS

University Opera Theatre – Cosi fan tutte – Mar. 30, Apr.1 – Bomhard Theatre

Emily Howes, Junior Recital, Apr. 14 – 4:00 – Comstock Hall

Jasmine Davis, Graduate Recital, Apr. 20 – 5:00 pm – Comstock Hall

Haley DeWitt, Senior Recital, Apr. 23 – 8:30 pm – Comstock Hall

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Daniel Sogar, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*

Student Recital

Thursday Evening
March 29, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Sonata for Clarinet and Piano — Francis Poulenc (1899-1963)

1. Allegro tristamente
   (Allegretto–Très calme–Tempo allegretto)
2. Romanza (Très calme)
3. Allegro con fuoco (Très animé)

Time Pieces for Clarinet and Piano — Robert Muczynski (1929-2010)

1. Allegro risoluto
2. Andante espressivo
3. Allegro moderato
4. Allegro energico

INTERMISSION

Sonata no.1 for Clarinet and Piano in F minor — Johannes Brahms (1833-1897)

1. Allegro appassionato
2. Andante un poco Adagio
3. Allegretto grazioso
4. Vivace

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Derrick Anderson, *composer*

Student of Steve Rouse

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Friday Evening
March 30, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Elemental Suite — 2009
- I. Water
- II. Earth
- III. Air
- IV. Fire

Marina Konishi-Comfort, *violin*
Lindsey Becker, *cello*

Nocturnal — 2010
- I. Night Terror
- II. Reverie
- III. Insomnia
- IV. Sleep Paralysis

Ethan James McCollum, *piano*

[/gradient] — 2011

Humility — 2009
- I. The Sick Rose/The Waning Moon
- II. Dirge in Woods
- III. Start not! upon the minster wall

Sarah Barker, *alto*
Yvonne Freckmann, *piano*

Decades 2010

Roseanna Shafer, *harp*

F5 2011

Idyll 2011

Samuel Zaccone, *double bass*

Shifting Forms 2011

Raison d'être 2009

To Cast the Godly Creatures 2011-2012

I. Organic Anagram

II. A Word Complete

Seth Burkhardt, *trumpet* Aaron Coomer, *horn*

James Clark, *trombone* Mandi Roberts, *percussion*

Tony Johnson, *percussion*

Brandon Neal, *conductor*

PROGRAM NOTES

Elemental Suite

2009

This piece was mainly composed as an exercise in writing for string instruments, something in which I had little to no experience. The movement titles come from the simple fact that I needed a name for the piece as a whole, and while searching for a group of four related things, I stumbled upon the four classical elements, said by the Ancient Greeks to compose all matter in the universe. The first movement is named *Water* not as an invocation of its beauty, but more as a reminder of its unpredictable destructive tendencies. *Earth* is named as such because of its pseudo-folk or country leanings. The third movement, *Air*, consists mainly of fragmented musical ideas around a central motif that is continuously restated a half-step below the previous statement. *Fire* is named simply because of its speed and many sixteenth note runs. I also feel that it's the most classically influenced, yet still has tinges of the complex rhythms of ancient music. I've always been intrigued and inspired by the rhythms of rock and heavy metal, particularly in their intricacy and syncopation, and I thought it would be an interesting experiment to try to incorporate them into a more classical setting.

Nocturnal

2010

I have often felt in my writing that I had to somehow separate those types of music that appeal to my heart from those that appeal to my mind. *Nocturnal* is a set of four twelve-tone serial pieces written for solo piano that are my first attempt at bridging that gap by taking something that appeals to my mind and twisting it so that the end result appeals to my heart. The first movement, *Night Terror,* is a mildly amusing portrayal of a nightmare. *Reverie,* the second movement, is full of lyrical lines that directly contrast the earlier nightmare. *Insomnia* starts out calm and eventually gains intensity as the would-be-sleeper grows more and more frustrated at their lack of a good night's sleep. The final movement, *Sleep Paralysis,* is the most exciting of the group, suggesting the feeling of terror that comes with waking up and being unable to move.

[/gradient]

2011

[/gradient] takes its name from certain styles of coding, with the backslash signifying the end of whatever process the text within the brackets indicates. In this case, the word gradient suggests gradual change from

one state to another. While this sort of thing can be used for display colors in computer code, in this piece of music I am primarily referring to intensity, as the piece begins intensely and gradually calms down. In addition, a recording of my voice reading a nonsensical note I found on the ground is played at various moments. The words of the note that have to do with the idea of gradual change are stated more than once throughout the piece, emphasizing them through force of repetition.

Humility

2009

Humility is a piece primarily concerned with death and decay, and the ultimate necessity of the two. I chose texts that were related to this theme, rather than those that were all written by one poet. For the first movement, texts by William Blake and Percy Bysshe Shelly are placed together because they have to do with the decay of the natural world. *The Waning Moon* uses a dying old woman as a metaphor, facilitating the transition into *Dirge in Woods*, which is about humanity as a whole. The final movement of the piece questions the human fear of death and presents life's finality as a positive, something that I hope is reflected in the music.

Decades

2010

Decades was written at around the same time that I was studying Schumann's *Carnival* for my music literature course. Unsure where to start in a piece for harp, I converted my first and last name into notes with the same system as Schumann. The resulting motive, D, E, C, A, D, E, E-flat, is perfectly usable on a harp if the E is instead notated as F-flat. It was simply a happy coincidence that the motive also happened to form a word that I felt worked as a title. The rest of the piece is a simple exploration of that theme, converting it into intervals rather than the specific notes and seeing how many different ways it could be incorporated into the piece. Eventually *Decades* ends, not in the pseudo-A minor region that it begins, but in the Harp's home key of C-flat major.

F5

2011

F5 is my first attempt at using Pro Tools to create a piece of music. The piece is made up of two juxtaposing elements: short percussive sounds and long tones created by the close placement of those very same short sounds. As the two layers grow in intensity, they reach a climactic point at the exact same time, though their intensity then fades at a different rate. The title comes, first of all, from the coincidentally named key on a

computer keyboard, but mainly from the Fibonacci sequence. Though 0 in the sequence is designated as F0 and 1 as F1, the numbers then begin to move on separate tracks until 5, which is F5. That is the last point in the sequence where such a thing happens, fitting the concept of my piece.

Idyll

2011

Idyll is a piece that deals with stasis and gradual decay. The piece begins with a repetitive phrase made of a few select notes. Immediately following this phrase is silence. Slowly the silence begins to assert itself more often, calmly leading to that inevitable silence at the end of any piece of music. In addition to this dichotomy, there is a gradual sense of slowing down, as the piece contains numerous ritardandos as well as movement from traditionally bowed notes to tremolo and finally to pizzicato, fully realizing that gradual winding downward motion.

Shifting Forms

2011

Shifting Forms is the second track of an hour long CD I wrote in the summer of 2011. The pieces, done through a fairly sophisticated MIDI sequencer, are in a simpler and more accessible style than the performance art music I have been writing for the fulfillment of my degree. This particular piece revolves around arpeggios, mainly utilizing one that would be dissonant if the notes were played simultaneously. I also use varying combinations of meters to create a little bit of unpredictability, which eventually comes to a head in the B section where two tritones alternate between the left and right channels, each voice playing different rhythms of varying length taken from earlier points in the piece.

Raison d'être

2009

This piece was composed in the summer of 2009 as part of an hour long CD, similarly to *Shifting Forms*. Though I had written other MIDI sequenced music before then, *Raison d'être* was my first "real" piece composed in that method. The piece revolves around an ambiguity between both the Dorian and Phrygian modes and the conflict between their two different tonics that are a whole step apart. While presently I might have tried to tackle this material in a more classical approach, in 2009 I felt a considerable divide between the music I studied and the music that I enjoyed, and this piece was a definitely conceived at the "enjoyable" end of the spectrum. My studies since then have mostly shattered this notion,

as I have found more to enjoy in academic music as well as new ways of thinking about music in general that largely break down the differences between my two musical worlds.

To Cast the Godly Creatures 2011-2012

To Cast the Godly Creatures was inspired, and in fact takes its name from, the lyrics of a song by the heavy metal band Meshuggah. The song, controversially titled *New Millennium Cyanide Christ,* is a scathing indictment of organized religion as justification for fundamentally altering oneself. Such alteration is presented in an extremely negative light as the protagonist of the lyrics physically maims herself in order to achieve a twisted "state of perfection," cut off from the unclean stimuli of the physical world. While satire is perfectly valid artistic expression, I personally did not agree with the band's main point and wrote this piece as an artistic dialogue with the group whose actual musical content inspires me a great deal. The entire point and purpose of this composition is to present a situation where the submission to the will of a god is presented in a positive light. Many people have many different gods, such as money, power, sex, drugs, literal deities, and even music itself. As a rule most of humanity is constantly changing itself in order to be closer to its chosen god. I would argue through this piece that, depending on the positivity of the chosen deity, this situation is a natural and even beautiful state of affairs, allowing many people to reach heights they might otherwise have never even sought on their own.

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presents

Carrie Ellis, *flute*

Student of Kathleen Karr

with

Deborah Dierks, *piano*
Sam Williams, *flute*
Connor Karrick, *oboe*
Alex Enyart, *clarinet*
Calvin McLain, *bassoon*
Tyler Taylor, *horn*

Student Recital

Saturday Afternoon
March 31, 2012
2:00 p.m.
Bird Recital Hall

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PROGRAM

Three Preludes for Unaccompanied Flute, Op 18 — Robert Muczynski (1929-2010)

- Allegro
- Andante molto
- Allegro Molto

Trois Piecès Brèves — Jacques Ibert (1890-1962)

- Assez lent
- Andante
- Allegro

Connor Karrick, *oboe* Alex Enyart, *clarinet*
Calvin McLain, *bassoon* Tyler Taylor, *horn*

Sonatine, op. 31 Nr. 3 — Paul Hindemith (1895-1963)

- Munter
- Presto

Sam Williams, *flute*

Sonate pour Flute et Piano — Francis Poulenc (1899-1963)

- Allegretto malincolico
- Cantilena
- Presto giocoso

Deborah Dierks, *piano*

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Brandon Etienne, *trombone*

Student of Brett Shuster

with

Jessica Dorman, *piano*

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PROGRAM

Concerto for Trombone — Nino Rota (1911 - 1979)
- Allegro guisto
- Lento
- Allegro moderato

Piece in E Flat minor — J. Guy Ropartz (1864 - 1955)

INTERMISSION

Doolallynastics: A Brief Torture for Unaccompanied Trombone — Brian Lynn (1989)

Lassus Trombone — Henry Fillmore (1881 - 1956), arr. James Christensen

Ian Gregory, Phil Steinmetz, Joe Murrell, Brandon Etienne

UNIVERSITY OF
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SCHOOL OF MUSIC

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Zack Kennedy,
jazz drums

Student of Jason Tiemann

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Saturday Afternoon
March 31, 2012
4:00 p.m.
Bird Recital Hall

PROGRAM

Speak Low — **Kurt Weill (1900-1950)**

This tune is a well known jazz standard and when I first heard this arrangement by The Roy Haynes Trio on the record, *Just Us* I knew I had to play it on this recital. The tune is in standard AABA form and is a fun way to start off swingin'!

Crooked Creek — **Jon Cowherd (b.1970)**

Drummer Brian Blade and pianist Jon Cowherd founded the Brian Blade Fellowship and "Crooked Creek" is one of Cowherd's great contributions to the band's repertoire. The tune is in 5/4 time and contains a great "modern" jazz vibe that I want to depict today.

Minha Saudade — **João Gilberto (b. 1931)** **João Donato (b.1934)**

The title of this Brazilian Bossa-Nova standard roughly translates to "My Longing" however the Portuguese word *saudade* has no direct translation in English. It could be best described as a very intense longing for someone, something, or someplace. This past fall I had the immense pleasure of studying abroad in Brazil and this tune was an often played standard. I immediately fell in love with the melody and I'm very happy to play it today with some Brazilian friends.

Forró Brasil — **Hermeto Pascoal (b.1936)**

This tune was written by the Brazilian master multi-instrumentalist and composer Hermeto Pascoal. The style is a sub-genre of Forró music called Baião, which hails from the northeast of the country. This was another tune I often heard and played while in Brazil. The busy melody is characteristic of the Forró style of music. I hope everyone enjoys a taste of Brazil today.

Infant Eyes — **Wayne Shorter (b.1933)**

This gorgeous ballad is from Wayne Shorter's 1965 album *Speak No Evil*. He stated that he wrote the tune about his daughter when she was just six months old. The odd nine bar phrases distinguish it from other standard jazz ballads and I am very happy to play this tune today as it is rarely called on gigs I frequently play.

Kid A

Radiohead
arr. Zack Kennedy

I have been a fan of Radiohead since before I knew anything about jazz and have always loved when artists have interpreted their music in a jazz context. This is perhaps my favorite of their songs and I have yet to hear a jazz group play it, so I arranged the tune and here it is! The meaning of Thom York's cryptic lyrics are a topic of discussion among fans and are included here:

I slipped away
I slipped on a little white lie

We got heads on sticks
You got ventriloquists
We got heads on sticks
You got ventriloquists

Standing in the shadows at the end of my bed

Rats and children follow me out of town
Rats and children follow me out of town
Come on kids...

Rhythm A Ning

Thelonious Monk
(1917-1982)
arr. Zack Kennedy

The great oddball piano player and composer Thelonious Monk composed this tune based off of the famous chord changes to George Gershwin's "I Got Rhythm." In keeping with Monk's strange nature I decided to arrange it including a metric modulation based off of the dotted quarter note in the melody that follows through into the solo sections as well. The familiar chord changes make it a great choice to take rhythmic chances on.

PERSONNEL

Graeme Gardiner – alto saxophone
Noah Barker – piano
Jon Gardner – bass
Brandon Coleman – guitar
Eudes Carvalho – guitar
Thiago Wojtowicz – clarinet & tenor saxophone
Lourenço Vasconcellos – vibraphone

ARTIST BIOGRAPHY

Zack Kennedy started playing drums at the age of 10 and until he left for college his parents and siblings endured the sounds emitting from the basement almost daily. During those formative years he played in school bands and punk and rock bands in the Cincinnati, OH area while private teachers slowly turned his ear to Mile Davis records.

After a year and a half studying percussion at Morehead State University he transferred to UofL to study jazz with Jason Tiemann, whom he had seen play with the Morehead State faculty. During his time at UofL and in Louisville he has had the opportunity to play with such greats as Lee Konitz, Dave Samuels, and the late Snooky Young, as well as such notable Louisville locals as Harry Pickens, Craig Wagner, Chris Fitzgerald, and Carly Johnson.

In the fall of 2011 he had the opportunity to study Brazilian music at the University of Brasília in Brasília, Brazil. Teachers included Renato Vasnocellos and Leander Motta. While there he had the opportunity to play with such great musicians as Renato Vasconcellos and Leonardo Cioglia.

Now that he is graduating he will go into the great unknown as a performer and eternal student of music!

Thank You!
My friends and family, all of my teachers past and present, and thank you for coming today!

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SCHOOL OF MUSIC

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Nancy Waring, *french horn*

Student of Bruce Heim

with

Jessica Dorman, *piano*
Sarah Carney, *flute*
Teil Buck, *oboe & english horn*
Dylan Lloyd, *clarinet*
Lauren Roerig, *bassoon*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
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PROGRAM

Rêverie, Op. 24 — Alexander Glazunov (1865 – 1936)

Concerto No. 2 in E-flat Major — Richard Strauss (1864 – 1949)
- Allegro
- Andante con moto
- Rondo: Allegro molto

INTERMISSION

Blues and Variations for Monk — David Amram b.1930

Reflections — Paul Basler b.1963
- Canción
- Tarantella
- Lamentoso
- Danza
- Epilogue

Aires Tropicales — Paquito D'Rivera b.1948
- Dizzyness
- Alborada
- Son

PROGRAM NOTES

Alexander Glazunov started his rise to musical fame in the 1880's. Subsequently he began horn lessons in 1888 with a horn player from the Mariinsky Theatre to supplement a necessary course in instrumentation, which he needed as preparation to conduct his own works. His friend, Rimsky-Korsakov, was known to sit in on these horn lessons. Following these horn lessons, a traveling orchestra from Germany came to St. Petersburg in 1889 to play Wagner's complete Ring Cycle. This group served as inspiration to Glazunov (and, most particularly, the horn players). A year later, he completed the Rêverie, Op. 24, for horn and piano. When Glazunov went on to teach at the St. Petersburg Conservatory, he started by teaching orchestration. Ironically enough, he doesn't complete the orchestration of Rêverie until 1922; along with horn solo, he includes two flutes, one oboe, two clarinets, two bassoons, timpani, and strings. In this orchestration, the main theme stated by the horn will come back near the end of the piece, played by solo clarinet. While I will be playing the original version, which calls for piano accompaniment, I have chosen this piece to represent the "borrowed" portion of my program because the main lyrical theme just keeps coming back in both his original version and the later orchestration.

One of the most well known composers among horn players, **Richard Strauss** was the son of Franz Strauss, principal horn of the Munich Court Orchestra. As the son of a famous horn player recognized by greats such as Richard Wagner and Hans von Bülow, it's no wonder where Richard gained his intimate knowledge of the horn's many capabilities. His dynamic writing for horn can be seen in a multitude of his works, including his two horn concertos and various tone poems: *Don Juan, Till Eulenspiegels lustige Strieche,* and *Ein Heldenleben,* just to name a few. His horn concertos are two wonderful examples of Richard's creativity and versatility as a composer. The concertos themselves differ greatly in terms of complexity, despite sharing the same key of E-flat major and having three movements each. His second horn concerto, which I will be playing for you today, was written in 1942 as part of the "Indian Summer", a term coined by scholars that describes Richard's last creative stint as a musical genius. These works from his last years are known for their emotional depth, surpassing many of his former works in that regard. While this piece might be considered a representation of an "older" style of horn playing, I myself prefer to think of this concerto as one of our "Golden Oldies" of the horn repertoire.

For **David Amram,** music is without borders: "Listening to the AM radio in the 1930s, they had jazz and symphony music coming out of the same machine. There were no demographics then....I grew up thinking music was a lot of things." His *Blues and Variations for Monk* is a perfect infusion of classical and jazz elements that are intended to celebrate the life and

legacy of Thelonious Monk. Amram left the interpretation pretty open for the performer; I've been fortunate enough to be able to incorporate ideas that I've heard through listening (mostly *Blue Monk)* and guidance from professors. The piece itself starts with a very straightforward horn call that segues into the main theme, which utilizes a classic 12 bar blues progression. The main theme serves as the premise for the five variations, one of which includes the same first notes as Siegfried's Horn Call from Wagner's Siegfried (see if you can guess where!). The end coda introduces a distinctly "bluesy" feel, as Amram gently reminds us of the great jazz legend that once was very much alive but is now no longer with us.

Paul Basler is a horn performer and composer who has served on academic faculties in the U.S. and Kenya. He is one of the youngest recipients of a Senior Fulbright Lectureship, and has served as the Composer-in-Residence for Sewanee Summer Music Center and the North Carolina Center for the Advancement of Teaching. Written as a dedication to Manuel de Jesús Germán, *Reflections* is "an intensely emotional (and personal) composition". A five-movement piece, each section has a distinct meaning, providing both harmony and discourse throughout the entire work. Each movement represents an idea that has its own role in the tale of a love story gone awry. Rather than do an injustice to Paul Basler by an emotional "over-analysis" of his piece, I'd like to let his music stand on its own as a reminder to be thankful for all the small moments that can be taken in as a small work of art, whether good or bad. Written in September of 2006, this is the "newest" piece programmed for my recital.

Nine-time Grammy award winner **Paquito D'Rivera** started his career at an early age in Cuba. He gained international acclaim while on tour with Irakere, a jazz/rock/classical/Cuban music group that he founded in the late 1970's. Along with winning Grammy awards for his various jazz and classical projects, he has received three Doctorate *Honoris Causa* in Music degrees from Berklee School of Music, the University of Pennsylvania, and the City University of New York. His *Aires Tropicales* for woodwind quintet was commissioned by the Aspen Wind Quintet and premiered in New York City in 1994. Today, our group will be playing three of the seven movements from this piece: the first *(Alborada)*, the second *(Son)*, and the fifth *(Dizzyness)*. For the most complex harmonies, we will start with the *Dizzyness* movement, written as homage to Dizzy Gillespie, a close friend and colleague of D'Rivera's. As I grew up in Dizzy Gillespie's hometown of Cheraw, SC, this movement was an absolute must when programming for my recital. Next we'll segue into *Alborada* as a "morning song" that serves as a nice introduction to our final movement, *Son. Son* introduces African and Cuban influences as the bassoon and horn rock out to a relentless ostinato Latin bass line, while the flute, clarinet, and English horn weave in and out with contrasting material.

Nancy E. Waring is a graduate of Furman University and the South Carolina Governor's School for the Arts and Humanities (both of Greenville, SC). Upon receiving her Bachelors of Music in Music Education, she moved to Louisville, KY in August of 2010 to pursue horn performance studies with D. Bruce Heim. She is currently the Graduate Teaching Assistant for the horn studio and works part-time as a church intern in the area. While in Louisville, she has made appearances with the University of Louisville Wind Ensemble (principal horn), the University of Louisville Symphonic Orchestra (principal horn), the University of Louisville Chamber Winds, the Indiana University Southeast Symphony Orchestra (assistant principal), the Louisville Winds (second horn), the U of L Jazz Bands & Brazilian Music Ensemble, Your Friendly Neighborhood Big Band, The Derby City Brass Band, and the Classical Revolution series: Louisville. Her musical studies have also taken her abroad to perform with groups in Italy, Belgium, and Poland. Professionally, she is currently on the sub list with the Owensboro Symphony Orchestra and has performed with the Carolina Pops Orchestra for their 2008 – 2010 seasons. She has been active in the Kappa Delta Pi educational honors fraternity and Sigma Alpha Iota women's music service fraternity. Her private horn teachers include D. Bruce Heim, Paula Riddle, Robert Pruzin, and Filippo Zambelli. Upon graduation, Nancy hopes to continue as a performer and music teacher in Louisville before pursuing a doctorate in music.

Special thanks to my teacher and mentor, D. Bruce Heim, and my accompanist, Jessica Dorman, for their time and support as I prepared for this recital. Also a special thanks to Ansyn Banks of our jazz department here at U of L and Steve Causey of the Louisville Orchestra for their help in my recital preparation. Special thanks to: Dylan Lloyd, Teil Buck, Sarah Carney, and Lauren Roerig for playing a combined total of seven semesters of music with me. Also special thanks to Profs. Tidwell, Karr, and Potochnic for their constant coaching and support of our chamber group.

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SCHOOL OF MUSIC

presents

Lauren Cannady, *flute*

Student of Donald Gottlieb

with

Adrienne Fontenot, *piano*

Student Recital

Sunday Evening
April 1, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Flute Concerto in G Major — Wolfgang Amadeus Mozart (1756-1791)
- Allegro maestoso
- Adagio ma non troppo
- Rondo: Tempo di menuetto

Danse de la Chèvre — Arthur Honneger (1892-1955)

Fantaisie Brillante (on Themes from Bizet's *Carmen*) — François Borne (1840-1920)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Kimberly Kennedy,
saxophone

Student of Adam McCord

with

Drew Foley, ***piano***
Tony Johnson, ***marimba***
David Cecil, ***saxophone***
Cambron Little, ***saxophone***
Josh Warren, ***saxophone***

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PROGRAM

Blue Caprice — Victor Morosco, b.1936

Scaramouche — Eugene Bozza, (1905-1991)

Drew Foley, *piano*

Pièce en Forme de Habanera — Maurice Ravel, (1875-1937)

Tony Johnson, *marimba*

Sonata for Soprano Saxophone and Piano — Lawson Lunde, b.1935
- Allegro moderato
- Vivo

Drew Foley, *piano*

SHORT INTERMISSION

You, Me, and All of Us — Kimberly Kennedy, b.1990

David Cecil, *saxophone* Cambron Little, *saxophone*
Josh Warren, *saxophone*

Fuzzy Bird Sonata — Takashi Yoshimatsu, b.1953
- Sing, Bird

Drew Foley, *piano*

Sonata for Alto Saxophone and Piano — Lawson Lunde
- Allegro
- Andantino cantabile
- Allegro vivace

Drew Foley, *piano*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Ian Pugh, *piano*

Student of Naomi Oliphant

Senior Recital & Lecture

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Afternoon
April 1, 2012
4:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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PROGRAM

Piano Sonata in F-sharp Major, No. 24, Op. 78 — Ludwig Van Beethoven (1770-1827)

Adagio cantabile – Allegro ma non troppo

On Themes and Interpretation

Lecture

Ballade — Claude Debussy (1862-1918)

The Context of Color

Lecture

Piano Sonata No. 1, Op. 22 — Alberto Ginastera (1916-1983)

Allegro marcato

Presto misterioso

Adagio molto appassionato

Ruvido ed ostinato

PROGRAM NOTES

Piano Sonata in F-sharp Major, No. 24, Op. 78 **Ludwig Van Beethoven**

Composed in 1809, this Sonata is part of what scholars recognize as Beethoven's second creative period. A two movement sonata, the first movement contains a foundational idea of thematic duality. Two contrasting themes, separated by transitional material, are presented throughout the movement. As the character of each theme is different, the execution of them demonstrates a certain contrast within the piece that a performer must understand and interpret. The transitional material after the first theme creates a sense of tension or uncertainty that is released with the entrance of the second theme. After a brief developmental section, both themes return before the close.

Ballade **Claude Debussy**

Written in 1890, this piece shows a strong influence of Russian music within the melodies. The piece continues the discussion of thematic duality as it centers around two themes that are introduced separately. The first theme, occurring in its entirety after the introduction, provides the main content for the first half of the piece; however, instead of being compared to the second theme, it is compared to itself as it passes through variations. Each variation explores the theme through different colors and textures. The following second theme is of a different character, but passes through similar textural and coloristic settings. An important development in this piece is that we see the themes interacting with the texture of the music.

Piano Sonata No. 1, Op. 22 **Alberto Ginastera**

Ginastera is known as an Argentinean Nationalist composer, and influences of folk rhythms and melodies of Argentina may be heard in this work. In the sonata, we find our understanding of the context of themes tested. Each movement portrays a different element of thematic expression. The first movement emphasizes a thick texture with extreme contrasts. In addition, it utilizes the full range of the keyboard. The second movement is full of imagery as the theme is a fast moving, winding pattern that is based on a twelve tone scale. Quiet dynamics with sudden contrasts add to the drama of this movement. The third movement sees color take precedence over the theme. Harmonies, left to resonate as new ones are introduced, blend together. Gradually, the theme is revealed as it leads into a new texture. The fourth movement uses a rhythmic ostinato (constant rhythmic pattern) to create a sense of motion and energy. We see throughout these movements an expansion from thematic contrasts to contrasts in texture, color, and rhythm.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Ryan Sanders,
jazz saxophone

Student of Mike Tracy

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Afternoon
April 1, 2012
2:00 p.m.
Bird Recital Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

What is this Thing Called Love?	Cole Porter (1891-1964) arr. Ryan Sanders b.1988
Progreso	Miguel Zenon b.1976
Birdlike	Freddie Hubbard (1938-2008)
Peaceful Warrior	Aaron Parks b.1983
Seattle	Avishai Cohen b.1970
Star Eyes	Don Raye (1909-1985) arr. Chris Potter b.1971
Naima	John Coltrane (1926-1967)
Sing a Song of Song	Kenny Garrett b.1960 arr. Ryan Sanders

PROGRAM NOTES

What is This Thing Called Love? — **Cole Porter (1891-1964), arr. Ryan Sanders b.1988**

This classic standard by Cole Porter has always been one of my favorites to play since I learned it during high school. In the classic American songform (AABA), the harmony is involved enough to give clear tonal centers but open enough that it can be taken in many different directions. The modal mixture, using C minor harmony but resolving to C major, is a key harmonic feature of this tune. This arrangement takes a slightly different spin on famous recordings of the song. It begins with a 12/8 Afro-Cuban feel instead of a Latin vamp, and the remainder of the tune switches between the Afro-Cuban and swing styles. *What is This Thing Called Love* brings my musical education full circle as it was one of the first jazz songs I learned.

Progreso — **Miguel Zenon b.1976**

During my time studying music at the University of Louisville, I learned one of the most important lessons from professor Chris Fitzgerald. He taught me the importance of melody, whether it be in composition or improvisation. I chose to play *Progreso* because it involves a melody that is refreshing and satisfying in its simplicity. Listen for this melody at the beginning of the song in solo piano, and a return of the melody at the end in the saxophone. This folk-like melody bookends the complex body of the tune. *Progreso* was written by Miguel Zenon, a Puerto Rican alto saxophonist who plays out of New York. Zenon has been a huge influence on my playing, especially in the realm of sound quality and expressiveness of playing. I have studied his playing extensively, and would like this song to be an homage to him. The largest struggle in my own playing over the past several years has been developing my own personal sound, and Miguel Zenon's playing helped me advance to the level I am at today.

Birdlike — **Freddie Hubbard (1938-2008)**

This 12 bar blues by Freddie Hubbard caught my attention because of its quirkiness. *Birdlike* uses large intervals and just enough reharmonization

to take the classic blues form and create a unique tune. The blues style has had an inexpressible influence on the development of jazz, and the 12 bar blues is perhaps the most classic of forms used in jazz music. This tune is a chance to simply have fun playing music and swing hard.

Peaceful Warrior

Aaron Parks
b.1983

Peaceful Warrior is a very unique composition written by the young but extremely talented keyboardist Aaron Parks. The album *(Invisible Cinema)* is an incredible collection of diverse original tunes, of which *Peaceful Warrior* struck me as one of the most individual. The folk melody invokes visions of a far off, exotic land, and is supported by an unusual but well thought out harmony. The song then takes the listener on a tour of this foreign country, through many different landscapes and climates. This winding, adventurous path eventually leads back to the start of the voyage in a restatement of the original melody. Close your eyes during this song and see what kind of images it brings. This piece requires constant communication and awareness of the members of the group. While this is challenging, I feel that this demand brings everyone to a higher musical level and draws in the listener. Parks composed an excellent suite of modern jazz pieces for *Invisible Cinema,* of which *Peaceful Warrior* is only a sample. I would highly suggest listening to the others.

Seattle

Avishai Cohen
b.1970

From the moment I first heard Israeli bassist Avishai Cohen's *Seattle (Gently Disturbed),* I was captivated by the melody. The graceful arcs of the phrases and simple but elegant underlying harmony displayed a level of beauty that I have rarely seen repeated. I found myself listening to this song over and over again, while the melody played in my head all day long. The majority of the melody is quite consonant, so the jarring dissonance during the final phrase gives a sharp contrast which propels the song forward, demanding respite and a reprise. I wanted to try and reproduce the sense of melodic beauty as accurately as possible, so I chose to play *Seattle* in a piano trio, as on the album. Piano has always been a passion of mine and this song gives me a chance to celebrate it here at the end of my time in Louisville. Enjoy the simplicity, beauty, and elegance of this masterpiece.

Star Eyes

Don Raye
(1909-1985)
arr. Chris Potter
b.1971

This song pays tribute to two iconic jazz saxophonists who have influenced my playing greatly. The first is alto saxophonist Charlie Parker, and the second is Chris Potter. This arrangement was done by Chris Potter and recorded on his album *Gratitude*. Each song on this album is a tribute to a jazz saxophone great, and Potter also dedicated *Star Eyes* to Charlie Parker. I found this arrangement very intriguing because it blends modern elements coming from Potter with classic bebop elements from Parker's time. An introduction and vamp takes the classic *Star Eyes* bass line and reworks it in an odd meter, while the statement of melody is more orthodox, as is the swing solo section over the original changes. The intimacy of a trio setting takes the focus off of the arrangement and places it on interaction and interplay between members of the group.

Naima

John Coltrane
(1926-1967)

John Coltrane is possibly the most well known jazz saxophonist of all time, and with good reason. He revolutionized the saxophone, and left an imprint on jazz that has affected every player that has come after him in one way or another. This beautiful ballad is a tribute to Coltrane. He named *Naima* after his first wife, and the melody does sound like a love song. I chose to play this ballad unaccompanied because the melody has so many recognizable motives which can be developed freely in a solo context. Playing tunes unaccompanied has been one of the most challenging and beneficial tasks of practice and performance during my time studying the saxophone. As a melodic instrument, the saxophone can only play one note at a time, but in a solo context the performer must still outline the harmony in order to fully express the song. All great players have integrated this ability into their playing. I hope to follow in their footsteps and completely own a piece of music by performing it without any accompaniment.

Sing a Song of Song

Kenny Garrett
b.1960
arr. Ryan Sanders

This tune pays homage to Kenny Garrett, whose music and sound has influenced me more than any other saxophone master I listen to. He was the first modern jazz saxophonist I heard in high school, and I immediately

fell in love with his sound and energy. *Sing a Song of Song* continues a theme of this recital which is finding beauty in melodies that are not complex and harmonies that are not that complicated. This arrangement takes the original quartet version of the song Garrett recorded, and adds a second horn. I also reharmonized the bridge to form a second set of changes to solo over, and added a horn soli. As John LaBarbera has taught me, great melodies are ones that you leave the concert singing in your head. *Sing a Song of Song* does just that for me every time I hear it. This tune also has a very open harmonic structure that can be approached in many different ways: tonal centers, chord-scale changes, modally, and non-Western scale structures. I hope that you will leave my recital humming this melody, and it will lead you to check out the sources of the great music that has been played tonight.

BIOGRAPHY

Ryan Sanders began playing music at a young age studying classical piano. He began playing the saxophone in middle school and was introduced to jazz at that time. He then began a serious study of jazz saxophone in private lessons. He had the opportunity to study under the direction of tenor saxophonist John Wojciechowski in high school. Sanders has been completing a Bachelor of Music degree in Performance at the University of Louisville. While at UofL, he has had the pleasure of playing with great artists including Dick Oatts, Antonio Hart, Lou Donaldson, Eddie Gomez, Houston Person, and many more. He is also completing a Bachelor of Science degree in Physics at UofL.

PERSONNEL

Noah Barker – piano
Graeme Gardiner – alto saxophone
John Arstingstall – guitar
Jonathan Gardner – bass
Luke McIntosh – bass
Zack Kennedy – drums
Will Fisher – drums

UNIVERSITY OF
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SCHOOL OF MUSIC

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University Early Music Ensemble

Directed by Jack Ashworth

Monday Evening
April 2, 2012
8:00 p.m.
Comstock Concert Hall

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PROGRAM

D'un autre amer — Johannes Ockeghem (c.1410-1497)

Kaylyn Kinder, *mezzo*, with viols

Tu solus qui facis mirabilia — Josquin Desprez (c.1450-1521)

singers

Pieces from *Odhecaton* (1501)

Ales regrets — Alexander Agricola (c.1446-1506)

O Venus bant — Josquin Desprez

He logerons nous — Heinrich Isaac (c.1450-1517)

recorders and viols

Gaude virgo mater Christi — Josquin Desprez

singers

Pieces from *Odhecaton* (1501)

Jay pris amours — Jean Japart (fl. c.1476-1481)

La alfonsina — Johannes Ghiselin (fl. early 16th c.)

Dit le burguygnon — anon (early 16th c.)

recorders and viols

In te Domine speravi — Josquin Desprez

Kaylyn Kinder, *mezzo*, with viols

Lirum bililirum — Rossino Mantovano (fl. c.1505-1511)

ensemble

INTERMISSION

Sinfonia V — Johann Rosenmüller (c.1619-1684)

Grave – Allegro – Adagio – Allegro – Adagio – Allegro

Alemanda

Correnta

Intrata à 5 obligati

Ballo

Sarabanda

string band

Alla cazza — anon (early 16th c.)

singers

Contraponto bestiale alla mente — Adriano Banchieri (1568-1634)

ensemble

Vere languores — Tomás Luis de Victoria (1548-1611)

singers

Super flumina babylonis — Victoria

singers and string band

TEXTS

D'un autre amer
My heart would demean itself by loving another;
no one should ever imagine that estrangement
could in any way alter this resolution,
for my honor would thereby be diminished.

Tu solus qui facis mirabilia
You alone can do wonders,
You alone are the Creator, and created us;
You alone are the Redeemer, and redeemed us
With your most precious blood.
In you alone we find refuge,
In you alone we trust,
None other do we worship,
Jesus Christ.
To you we pour out our prayers,
Hear our supplication, and grant us our request,
O King of kindness!
To love another would be deceitful;
To love another would be great madness and sin.
Hear our sighing, fill us with your grace,
O King of kings!
So we may remain in your service
With joy for ever.

Gaude virgo, mater Christi
Rejoice, virgin mother of Christ who through thine ear did conceive upon Gabriel's message. Rejoice because, full of God, thou gavest birth without pain, with the lily of chastity. Rejoice because of the Son, at whose suffering death thou wast grieved, the Resurrection now blazeth forth. Rejoice at Christ's ascension; even to heaven, in thy sight, he is borne by his own motion. Rejoice that thou climbest after him and that thou hast great honor in the palace of heaven, where may it be given us to enjoy the fruit of thy womb in perpetual rejoicing. Alleluia.

In te, Domine, speravi
In Thee, Lord, did I put my hope to find pity forever;
But I was in a sad and dark Hell, and suffered in vain.
Broken and scattered to the wind is my hope; I see Heaven turn me to weeping;
Sighs, tears remain to me of my sad hope once so great.
I was hurt; however, in my sorrow I called to Thee.
In Thee, Lord, did I put my hope to find pity forever.

Lirum bililirum
CHORUS: *Lirum, bililirum… Ah, play the muted strings. You hear me well, Pedrina – and not just out of duty.*
TUTTI: 1. For six years I have loved you and been your faithful servant, but I'm still waiting for you, and I shall surely burst with love. Ah, don't give me more grief; you

know very well that I speak the truth. CHORUS
WOMEN: 2. Do you remember when you pledged your trust so happily, and you swore on the Gospels that you wanted me as your suitor? With a quick letter I answered you with a sigh. CHORUS
MEN: 3. When I think of the time that has passed and how I've loved you in vain, I throw myself in desperation to the demons of hell; and if you don't come to my aid this winter, I shall leave you. CHORUS
TUTTI: 4. Ah, traitor, how can you bear to see me live in such desperation? Give me at least an hour with uou and I shall be completely satisfied. Send a sealed letter to your good, faithful servant. CHORUS

Alla cazza
To the hunt, to the hunt; come on, everyone, hurry! Come gladly to our hunt with pointers and hounds. Whoever wants to come must hurry. Don't wait for daybreak; sound the horn, master of the hunt, and hurry, hurry! Over here, Balzan, Lion, Fasan, Falcon, Tristan, Pizon, Alan, Carbon!* Call the hounds from the mountain, you blockhead!– Now you, Pezolo and Spagnolo, have a keen eye for the deer! It's yours, Augustino, and yours, Pasalingua! Look there, take it on your shoulders, so the dogs cannot tear it.

*These are dogs.

Contraponto bestiale
CHORUS: Fa la la
VERSE: Owl: Chiu chiu
Cuckoo: Cucu, cucu
Cat: Gnau, gnara
Dog: Babau babau
Basses: (they are given nonsensical Latin syllables, and told to "sing loudly at all times")

Vere languores
Truly, our failings he has taken upon himself,
and our sorrows he has borne.
By his wounds we have been saved.
O sweet wood, O sweet nails that bore this sweet burden
which alone were worthy to support
the King of heaven and Lord.

Super flumina Babylonis
By the waters of Babylon we sat down and wept
when we remembered you, O Zion:
On the willow trees we hung up our harps.
For they who led us away as captives required us to sing,
And they who carried us away said,
"Sing for us one of the songs of Zion."
How can we sing the song of the Lord in a strange land?

University of Louisville Early Music Ensemble

Instrumentalists

Jack Ashworth, *recorders, tenor viola da gamba, violin*

Lindsey Becker, *bass viola da gamba*

Michael ben-Avraham, *bass ukelele*

Geoff Britton, *viola, treble viola da gamba*

Marina Konishi Comfort, *violin*

Caitlin Dolenc, *recorders*

Karen Griffin, *harpsichord*

Mary Hamilton, *recorders*

Steven Kinnamon, *violin*

Chloe Meinshausen, *violin*

Ryan Snapp, *cello*

Joe Sohler, *recorders, krummhorn*

Josh Warren, *recorders*

Joseph Wermuth, *recorders, ocarina*

Jordan Wright, *double bass*

Kaylyn Kinder, *vocal soloist*

Chorus

Michael ben-Avraham

Geoff Britton

Caleb Coleman

Danielle Curtsinger

Chris Deaton

Karen Griffin

Kaylyn Kinder

Chloe Meinshausen

Kris Peysen

Joe Sohler

William Summay

Zach Thomas

Joseph Wermuth

UNIVERSITY OF
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University Jazz Repertory Ensembles

Hard Bop Ensemble
Directed by Ansyn Banks

Contemporary Ensemble
Directed by Chris Fitzgerald

Brazilian Ensemble
Directed by Mike Tracy

Monday Evening
April 2, 2012
7:30 p.m.
Bird Recital Hall

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PROGRAM

Recorda me — Joe Henderson (1937-2001)

1974 Blues — Eddie Harris (1934-1996)

Yes or No — Wayne Shorter b.1933

Hard Bop Ensemble
Tim Blunk & Alex Boz, *guitars*
Craig Lambert, *piano*
Matt Pulley, *bass* Isaiah Baker, *drums*
Bruno Souza, *teaching assistant*
Ansyn Banks, *director*

Lines of Oppression — Ari Hoenig
b.1973

Arena (Sand) — Pat Metheny
b.1954

First Circle — Pat Metheny

Contemporary Ensemble

Samir Kambarov, *alto sax* Dan Gomby, *tenor sax*
Melanie Burrier, *alto sax & flute*
Chris Grzech, *piano*
Brandon Coleman & Tom Coovert, *guitars*
Pablo Souza, *bass* Lourenço Vasconcellos, *drums*
Samir Kambarov & Pablo Souza, *teaching assistants*
Chris Fitzgerald, *director*

Angela — Antonio Carlos Jobim
(1927-1994)
arr. Lourenço Vasconcellos

Homenagem ao Malandro — Chico Buarque
b. 1944
arr. Pablo Souza

Amor Ate' o Fim — Gilberto Gil
b. 1942
arr. Lourenço Vasconcellos

Brazilian Ensemble

Thiago Fernandes, *clarinet & tenor sax*
Shane Porter, *alto sax*
Pierson Keating, *piano*
Ben Boelscher & Isaac Poole, *guitars*
John Brodie, *bass*
Gabe Jones, Israel Cuenca & Coty Johnson, *drums*
Lourenço Vasconcellos & Pablo Souza, *teaching assistants*
Mike Tracy, *director*

UNIVERSITY OF
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presents

Trevor DeJarnett, *trumpet*

Student of Dr. Michael Tunnell

with

Dr. Krista Wallace-Boaz, *piano*

Student Recital

Tuesday Evening
April 3, 2012
8:30 p.m.
Bird Recital Hall

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PROGRAM

Postcards for Solo Trumpet (1994) — Anthony Plog, b.1947
- Moderato
- Adagio
- Moderato

Sonata for Trumpet and Piano (2008) — John Stevens, b.1951
- Adagio maestoso-Allegro Agitato
- Adagio espressivo
- Allegro energico

PAUSE

Gretchen am sprinnrade (Gretchen at the Spinning Wheel) — Franz Schubert (1797-1828)

Dido's Lament ("When I am laid in earth") — Henry Purcell (1659-1695), Arr. Robert Ottman
From *Dido and Aeneas*

"V'adoro Pupille" — G.F. Handel (1685-1759), ed. Sergius Kagen
From *Giulio Cesare*

PROGRAM NOTES

Postcards for solo trumpet (1994) **Anthony Plog**

Postcards for solo trumpet is a three-movement work. The entire work has no bar lines, measures, or time signatures and gives the composer complete freedom with regards to rhythm. In all three movements of the piece, Plog introduces short, simple melodic motifs and creates complexity by using inversions and transpositions of these motifs. Plog also cleverly mixes the many different motifs of the work together to form new and interesting amalgamations of the motifs.

The first movement is a generic ABA' form. The first movement begins with a very mechanical, repeated pitch that is slowly interrupted with melodic interjections. Plog juxtaposes this A section with a very quick and lithe B section. The B section transitions suddenly into the same theme from the original A section. The A' section, however, is much more active as Plog starts combining many of the movement's themes together.

The second movement calls for a cup mute to be used by the player. The tempo of this movement is much slower and has many opportunities to use expressive rubato. This movement utilizes the interval of a major seventh throughout.

The third movement returns to the tempo of the first movement. Instead of focusing on a static pitch as in the first movement, the melodic motion of the third movement never stops moving. Plog fills the third movement with sudden dynamic changes and large leaps in the trumpet's register. After Plog has entertained many new motifs, the third movement returns to the motifs from the opening movement with increasing complexity.

Anthony Plog is a modern composer and trumpet player who is especially well known for creative and energetic brass compositions, ranging from solo compositions to large brass ensemble works. He has written an entire series of "Postcards" works. All of the "Postcards" pieces are unaccompanied solos for different members of the brass family. I have personally had the honor to receive instruction on my playing from Mr. Plog on two occasions while studying at the University of Louisville.

Sonata for Trumpet and Piano (2008) **John Stevens**

John Stevens' *Sonata for Trumpet and Piano* explores the many rhythmic possibilities of just a few short melodic motifs. By use of sequences, transpositions, and inversions, Stevens creates a very energetic and moving piece of music.

The first movement introduces almost every motif to be used in the sonata. After the slow but agitated opening, the movement becomes very energetic when the tempo suddenly increases. Stevens juxtaposes the different themes together by giving the trumpet and piano parts that line up rhythmically but not melodically.

The second movement creates a completely different aesthetic with a beautiful and expressive melody that is still based on the motifs of the first movement. Although written for flugelhorn, this movement will be played on Bb trumpet in this performance.

The third movement opens with a very rhythmically complex theme in the piano. The trumpet enters playing splices of both whole tone scales, quickly changing back and forth between the two scales. This new focus on both whole tone scales becomes a theme of the movement, leaving the listener often unsure of where the melody will lead. The rhythms also become increasingly playful as Stevens explores many different combinations of asymmetrical meters.

Similar to Anthony Plog, John Stevens writes many brass compositions. His tuba compositions are particularly well known, as he is a tuba player himself.

Gretchen am sprinnrade (Gretchen at the Spinning Wheel) **Franz Schubert**

This lied by Schubert skillfully sets text from Johann Wolfgang von Gothe's tragedy, *Faust*. The selected text comes from the first part of the *Faust* tragedy in which the main character, Faust, makes a deal with the Devil in order to enjoy all the pleasures of the world. With the Devil's influence, Faust wins the affection of a young lady named Gretchen.

The text set to music in this lied describes Gretchen's daydreams of Faust while she is about her work at the spinning wheel. The lied is in a rondo form (ABACADA) with the A sections repeating the same text and music. Schubert uses the piano line to clearly and skillfully convey the repetitious turning of Gretchen's spinning wheel. The turning of the spinning wheel is only interrupted once in the lied as Gretchen becomes clearly distracted from her work as she thinks of Faust's kiss (between section C and A of the form).

Meine Ruh'ist hin,	My peace is gone,
Mein Herzist schwer,	My heart is heavy,
Ich finde, ich finde sie nimmer	I'll find them never
Und nimmermehr.	Never again.

Wo ich ihn nicht hab',
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Meine Ruh'ist hin...

Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt,

Und seiner Rede
Zauberfluss,
Sein Händerdruck.
And ach! sein Kuss!

Meine Ruh'ist hin...

Mein Busen drängt sich
Nach ihm hin,
Ach därf ich fassen
Und halten ihn!

Und kässen ihn,
So wie ich wollt',
An seinen Küssen
Vergehen sollt!

Meine Ruh'ist hin,
Mein Herz is schwer.

Where I do not have him,
That is my grave,
The whole world
Is bitter to me.

My poor head
is crazy,
My poor mind
Is torn apart.

My peace is gone...

For him only, I look
Out the window
Only for him do I go
Out of the house.

His tall walk,
His noble figure,
His mouth's smile,
His eyes' power,

And his mouth's
Magic flow,
His handclasp,
And ah! his kiss!

My peace is gone...

My bosom urges itself
Towards him.
Ah, might I grasp
And hold him!

And kiss him,
As I would wish,
At his kisses,
I should die!

My peace is gone,
My heart is heavy.

Dido's Lament ("When I am laid in Earth") From _Dido and Aeneas_ **Henry Purcell**

Herny Purcell was a master at composing beautiful vocal settings of English texts. His opera, *Dido and Aeneas,* is no exception. The English libretto by Nahum Tate describes the tragic love story between the Greek mythological characters Dido and Aeneas. In Greek mythology, Aeneas is a Trojan hero who comes into contact with Dido, Queen of Carthage, after his boat crash-lands on the shore of Carthage. Purcell's opera begins after Queen Dido is well aware of Aeneas's presence in Carthage. She accepts Aeneas's proposal of marriage knowing it is good for the city of Carthage, but fears her affection for Aeneas will weaken her strength as a ruler.

Aeneas is deceived by an elf disguised as Mercury to follow the will of the gods and return to Troy and rebuild the city. When he tells Dido of his plans to leave to fulfill the "god's" wishes, she becomes furious. Aeneas claims he is willing to defy the gods to stay with Dido, but Dido rejects him and finally makes him leave the palace.

Dido is stricken with mortal grief from losing Aeneas's love. In *Dido's Lament,* Dido sings (in recitative) to her trusted servant, Belinda, that she has conceded to death. There is a pause in Dido's singing as a single bass instrument (in this performance, the piano) plays a descending, chromatic line. This musical bass line continually repeats throughout Dido's final aria as she sings her last wishes to her servants.

(Recitative)
Thy hand, Belinda; darkness shades me:
On thy bosom let me rest:
More I would, but Death invades me:
Death is now a welcome guest.

(Lament)
When I am laid in earth,
May my wrongs create no trouble in thy breast.
Remember me,
But ah! Forget my fate.
Remember me,
But ah! Forget my fate.

"V'adoro Pupille" (from _Giulio Cesare_) **G.F. Handel**

"V'adoro, pupille" is a soprano aria from one of Handel's many successful operas, *Giulio Cesare.* In this opera the lead female soprano, Cleopatra, is determined to gain power of the Egyptian throne as she feels she is the

rightful heir. She schemes to win the affection of Cesare, the lead male castrato, to attain this goal. Cleopatra disguises herself throughout the opera to win Cesare's favor.

The aria "V'adoro, pupille" takes place in a palace garden that Cleopatra has decorated elaborately before-hand for Cesare's arrival. Cleopatra disguises herself as "Virtue" and plans to win Cesare's affection by appearing to him as a goddess. The da capo aria form used for this aria is quite fitting for this scene as the repeat of the first section is traditionally sung with many embellishments and flourishes by the soprano singer and lends itself to the idea of Cleopatra flirtatiously singing for Cesare.

During the opera performance, Cesare interrupts the aria with a recitative describing how smitten he is with "Virtue's" appearance. However, these interjections have been removed from this performance.

V'Adoro, pupille, saette d'amore,
Le vostre faville son grate nel sen.
Pietose vi brama il mesto mio core,
Ch'ognora vi chiama l'amato su ben.

I adore you, eyes, missiles of love,
Your spark is welcome to my breast.
My sad heart desires you, who inspire pity,
And whom it always calls its best beloved.

(English translation by W. Aldo Lyman)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Flute Ensemble

Kathleen Karr, *director*

Tuesday Evening
April 3, 2012
7:00 p.m.
Bird Recital Hall

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University of Louisville Flute Ensemble

Samantha Barzee

Katelin Dickerson

Carrie Ellis

Brittany Glass

Kelsey Johnson

Jessica Kastor

Lauren Morris

Hannah Pope

PROGRAM

"Fanfare" for Flute Choir — Deborah Anderson

"Passing Thoughts" for Alto Flute and Piano — Melvin Lauf, Jr.
Lauren Morris, *alto flute*

"A Celtic Celebration" for Flour Choir — arr. Ricky Lombardo

Duet for Two Flutes — J.J. Quantz (1697-1773)
Allegro
Larghetto
Presto
Hannah Pope, *flute*
Kelsey Johnson, *flute*

"Elegiac Trio" for flute, viola and harp — Arnold Bax (1883-1953)
Sam Williams, *flute*
Geoff Britton, *viola*
Roseanna Shafer, *harp*

Duet for Two Flutes Op. 80 No.2 — Friedrich Kuhlau (1786-1832)
Adagio/Allegro con brio
Carrie Ellis, *flute*
Katelin Dickerson, *flute*

"Jour d'ete a la montagne" for flute quartet — Eugene Bozza (1905-1991)
Pastorale
Au Bords du Torrent
Le Chant des Forets
Ronde
Lauren Cannady, *flute* Michelle Schapmire, *flute*
Kaila Washington, *flute* Sam Williams, *flute*

"Flight of the Bumble Bee" — Rimsky-Korsakov (1844-1908)
arranged for flute choir by Nancy Nourse

UNIVERSITY OF
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SCHOOL OF MUSIC

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University Jazz Ensemble II

Jerry Tolson, ***director***

Tuesday Evening
April 3, 2012
8:00 p.m.
Comstock Concert Hall

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Jazz Ensemble II Personnel

Jerry Tolson, Conductor
Joseph Thieman, Graduate Teaching Assistant
Jesse McBee, Graduate Teaching Assistant

Saxophones

Ashley Miller, Alto	Columbus, IN
Dylon Jones, Alto	Whitley City, KY
Dan Gomby, Alto	West Hartford, CT
Joseph Hanna, Tenor	Taylor Mill, KY
Thiago Fernandes, Tenor	Brasilia, Brazil
Jon Driver, Bari	Corydon, IN

Trumpets

Joseph Thieman	Dayton, OH
Jesse McBee	Louisville, KY

Rhythm

Shawn Knabel, Guitar	Louisville, KY
Eudes Carvalho, Guitar	Brasilia, Brazil
Joseph Thieman, Piano	Dayton, OH
Marie Knueven, Bass	Cincinnati, OH
Zack Kennedy, Drums	Cincinnati, OH

PROGRAM

A Song for Horace	Michael Phillip Mossman b.1959
High and Flighty	Hank Mobley (1930-1986) Arr. Mark Taylor
Koko	Charlie Parker (1920-1955) Arr. Med Flory
Tell Me A Bedtime Story	Herbie Hancock b.1940 Arr. Mike Crotty
Softly, As In A Morning Sunrise	Music by Sigmund Romberg (1887-1951) Lyrics by Oscar Hammerstein II (1895-1960) Arr. Dave Rivello
Lament	J.J. Johnson (1924-2001) Arr. Mike Crotty
Oop Bop Sh'Bam	Dizzy Gillespie (1917-1993) Walter "Gil" Fuller (1920-1994) Jay Roberts Arr. Med Flory
Take the "A" Train	Billy Strayhorn (1915-1967) Arr. Alan Baylock

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Student Jazz Composers

Featuring the works of:

Brandon Scott Coleman
Javier Perez Sandoval
Will Fisher
Christopher Clark

Wednesday Evening
April 4, 2012
7:30 p.m.
Bird Recital Hall

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PROGRAM

Starless — Brandon Coleman

Clocks — Brandon Coleman

Multiple Dots Part 1 — Javier Perez Sandoval (b.1982)

International Quartet
Samir Kambarov Will Fisher,
Pablo Souza Javier Perez

Little Step — Javier Perez Sandoval

Melanie burrier, *flute* Chris Clark, *soprano sax*
Julianne King & Becca Neely, *violins*
Felix Borges, *cello* Luke McIntosh, *bass*
Kendall Carter, *piano* Lourenço Vasconcellos, *drums*

Fall In Love — J. Dilla (1974-2006)
Arr. Will Fisher & Noah Barker

Roseanna Shafer, *harp* Julianne King & Becca Neely, *violins*
Geoff Britton, *viola* Felix Borges, *cello*
Noah Barker, *electric piano* Brandon Coleman, *guitar*
Luke McIntosh, *bass* Will Fisher, *drums*

Tabula Rasa — Christopher Clark (b.1984)

Jesse McBee, *flugelhorn*
Christopher Clark, *soprano saxophone*
Brandon Coleman, *guitar*
Luke McIntosh, *bass*
Bruno Souza, *drums and percussion*

Chega de Saudade

A. C. Jobim
(1927 – 1994)
Arr. Christopher Clark

Graeme Gardiner, *soprano saxophone*
Samir Kambarov, *alto saxophone*
Christopher Clark, *tenor saxophone*
Shane Porter, *baritone saxophone*
Lourenco Vasconcellos, *pandeiro*

Program Notes

"Starless" is one of my compositions created last year, and arranged for the contemporary jazz quintet Novo. It was inspired by a visit by my fiance' and our discussing how we missed being able to see the stars. The work itself takes a very simple melody and clouds its tonal center by harmonizing it with quartal structures and suspended seventh chords. The constantly changing blanket of harmony makes it quite difficult to use as an improvisational vehicle.

"Clocks" is one of my compositions that was started as an exercise for class. Using a synthetic scale of my own creation, the melody is exotic sounding, yet the chords used to harmonize it place it comfortably amongst modern jazz compositions.

"Multiple Dots Part 1." The melody of this song was written on guitar and harmonized utilizing a system learned in class known as "Melody-driven harmony."

"Little Step" The title of this composition is the literal translation of a Colombian style called "Pasillo", which is a traditional rhythm from the Colombian Andean Region. This style is a dance-music genre descended from the Austrian waltz and cultivated during the colonization of Colombia and Ecuador as a formal ballroom dance, played in Colombian in the XIX century. The bass line and rhythm section represent some elements of this style.

"Fall In Love" is a tribute to the late J. Dilla (James Yancey), who helped to create and change the course of popular music with his contributions to hip-hop. I first heard "Fall In Love" on Slum Village's Fantastic Vol. 2 and later on Carlos Nino and Miguel Atwood Ferguson's distinctive Suite For

Ma Dukes EP containing orchestral versions of J. Dilla works. Sometimes found in the Robert Glasper Experiment songbook, this arrangement is our take on a look forward into the new directions of jazz and popular music fusing together to create something unique and endearing; reuniting jazz players with the popular music of today. TIMELESS.

"Tabula Rasa" The title for this composition comes from a Latin phrase that roughly translates to "blank slate." The phrase represents the epistemological theory that everyone is born without a given skill-set or knowledge and that understanding is gained through perception, learning, thought, and experience. The phrase can also be translated as "erased slate." I composed the tune while on vacation in Sarasota, Florida over the winter, and I felt that it represented the changes occurring in my life between the previous year and the year to come. The tune is also inspired by the music of Dave Liebman as well as Middle Eastern and Indian classical music. The A section of the work is based on the Phrygian mode while the bridge utilizes a technique called "melody-driven harmony," in which notes in the melody are harmonized arbitrarily in a non-functional manner.

Chega de Saudade
Antônio Carlos Brasileiro de Almeida Jobim, or Tom Jobim as he is known in Brazil, is a composer, arranger, pianist, guitarist, and singer. He is credited with creating the bossa nova along with Vinícius de Moraes and other Brazilian artists, and he contributed greatly to many styles of Brazilian music during his life. His most commercially successful and popular song being "The Girl from Ipanema." I first heard "Chega de Saudade" on the Joe Henderson album Double Rainbow: The Music of Antonio Carlos Jobim, and it has continued to be my favorite of Jobim's compositions. Originally in a bossa nova style, I have reinterpreted the tune using a samba rhythm called a Partido Alto that originates in Rio de Janeiro and arranged it for saxophone quartet and pandeiro.

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Kaila Washington, *flute*

Student of Don Gottlieb

with

Debbie Dierks, *piano*

Student Recital

Wednesday Evening
April 4, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Fantasie — Georges Hüe (1858-1948)

Eurythmionics — Steve Kujala b.1955

Pause

Concerto for Flute and Piano — Aram Khachaturian (1903-1978)

- Allegro con fermezza
- Andante sostenuto
- Allegro vivace

UNIVERSITY OF
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SCHOOL OF MUSIC

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University Classical Guitar Ensemble & Youth Performing Arts School Guitar Class

Dr. Stephen Mattingly, *director*

Thursday Evening
April 5, 2012
7:00 p.m.
Bird Recital Hall

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University of Louisville Guitar Ensemble

Alberto Abril
Jose Diaz
Alexander Edwards
China Huddleston
Victoria Medley
Parker Scinta

Youth Performing Arts School Guitar Class

Griffin Cobb
Kate Fischbach
Clare Hagan
Owen Kresse
Adam Martin
Victoria Medley
Bryce Priddy
Zach Uhlenhuth
Jacob Vittitow
Andy Wooldridge

University of Louisville Guitar Festival – May 24-28
Registration and Info at www.LouisvilleGuitarSociety.org

PROGRAM

Lieder ohne Worte, Op. 19, No. 4 — Felix Mendelssohn (1809-1847), Arr. Mattingly

Fugue, BWV 998 — Johann Sebastian Bach (1685-1750), Arr. Mattingly

from Les 4 points cardinaux, op.139 — Francis Kleynjans, b. 1951
- Sud (Habanera)
- Nord (Melodie Scandinave)

Percuson — Gerardo Tamez, b. 1948

UofL Guitar Ensemble

Prelude No. 2 — Heitor Villa-Lobos (1887-1959)

Bryce Priddy, *guitar*

Prelude No. 1 — Francisco Tárrega (1852-1909)

Griffin Cobb, *guitar*

Tarantelle — Johann Kaspar Mertz (1806-1856)

Victoria Medley, *guitar*

Prelude No. 2 — George Gershwin (1898-1937)

Concerto in C Major, F. XI no. 25 — Antonio Vivaldi (1678-1741)
- Allegro
- Largo
- Allegro

UofL Guitar Ensemble
Youth Performing Arts School Guitar Class

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 5, 2012
3:00 p.m.
Comstock Concert Hall

Convocation

Marina Konishi Comfort - presentation on 2011 summer grant experience

I Got Rhythm — Paul Harvey (b.1935)

Heather Shelton, *clarinet*
(student of Dallas Tidewell)

Suite No. 1 — Leonardo Balada (b.1933)
1. Lento

Chris Kincaid, *guitar*
(student of Stephen Mattingly)

Danse de la Chèvre — Arthur Honneger (1892-1955)

Lauren Morris, *flute*
(student of Don Gottlieb)

Concertpiece for Two Alto Saxophones — Paul Hindemith (1895-1963)

Cambron Little & David Cecil, *saxophones*
(students of Adam McCord)

Sonata — Paul Creston (1906-1985)
1. with vigor
2. with tranquility

Damien Hicks, *alto saxophone*
(student of Adam McCord)
Deanna Catlett, *piano*

Caprice — Joseph Turrin (b.1947)

Seth Burkhardt, *trumpet*
(student of Michael Tunnell)
Jessica Dorman, *piano*

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SCHOOL OF MUSIC

Thursday, April 5, 2012
3:00 p.m.
Bird Recital Hall

MASTERCLASS

Elizabeth Knight
Candidate for Voice Position

Sure on this Shining Night — Samuel Barber (1910-1981)

Bailey Carter, *soprano*
Jessica Dorman, *piano*

An den Mond (Gruss lieber Mond) — Franz Schubert (1797-1828)

Josh Brooks, *baritone*
David Taustine, *piano*

If God Be For Us (from Messiah) — George Frideric Handel (1685-1759)

Ginny Lou Henley, *soprano*
David George, *piano*

APRIL VOICE RECITALS

Emily Howes, Junior Recital, Apr. 14 – 4:00 – Comstock Hall

Jasmine Davis, Graduate Recital, Apr. 20 – 5:00 pm – Comstock Hall

Haley DeWitt, Senior Recital, Apr. 23 – 8:30 pm – Comstock Hall

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University Student Composers

Thursday Evening
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PROGRAM

Four Irish Folktales (2011) — Grace Robertson (b.1992)

I. Tain Bo Culaigne (The Cattle Raid of Cooley)
II. Deirdre of the Sorrows
III. Balor's Eye
IV. The Children of Lir

David Cecil, *soprano & alto sax*
Cambron Little, *alto sax* Grace Robertson, *tenor sax*
Dylon Jones, *baritone sax*

Quartet for Strings (2011) — Tyler Taylor (b.1992)

Julianne King, *violin* Rebecca Neely, *violin*
Geoff Britten, *viola* Felix Borges, *cello*

Tamales Oaxaqueños (2011) — José Julio Díaz Infante (b.1973)

Graduate String Quartet
Julianne King, *violin* Rebecca Neely, *violin*
Timothy Eshing, *viola* Felix Borges, *cello*

Puck's Mischief (2012) — Benjamin Heckel (b.1990)

Carrie Ellis, *flute* Robert Acosta, *clarinet* Eli Raines, *double bass*
Steven Kinnamon, *violin* Hannah Parker, *piano*
Jim Weixler & Dylan Combs, *percussion*
Bryen Warfield, *conductor*

Prothalamium (2012) — Grace Robertson

Jody McCaffery, *soprano* Elayne Parrish, *alto*
Sam Soto, *tenor* John Combs, *bass*

Divertimento for Solo Bassoon and Piano (2011/12) — Tyler Taylor

I. Prelude
II. Passacaglia
III. Dance
IV. Intermezzo
V. Rondo Finale

Jackie Royce, *bassoon*
Dr. Amy Acklin, *piano*

Book of Fanfares (2012) — Joe Meibers (b.1991)

Fanfare No.1
Fanfare No. 2
Fanfare No. 3
Fanfare No. 4

University Trumpet Ensemble

Don Woods Brad Curtin Micah Holt
Jon Wysong Clinton Linkmeyer Seth Burkhardt
Kristian Kemker Joe Meibers Steven Jessie Ryan Lindauer
Dr. Michael Tunnell, *conductor*

PROGRAM NOTES
(written by the composers)

Four Irish Folktales (2011)

Grace Robertson

This quartet in four movements was inspired by four Irish legends. The first, Tain Bo Culaigne (translated The Cattle Raid of Cooley) tells the story of the hero Cuchulain, who single handedly defeats an entire invading army. It begins with a heroic fanfare which moves into a more playful section, which captures Cuchulain's brash and confident nature as he easily wins each battle. The second movement is the story of a woman named Deirdre whose father prevents her from being with the man she loves. The dirge-like melody evokes the image of a woman driven to such desperation that she finally commits suicide. The third movement refers to the warlord Balor, whose cursed eye could reputedly kill ten warriors with a single glance. The dissonance and irregular rhythms of this movement suggest the marching of Balor's monstrous army. The final movement is the story of the Children of Lir, who were transformed into swans by an evil stepmother and cursed to wander the earth. The underlying, continuously moving harmony suggests the movement of wings.

Quartet for Strings (2011)

Tyler Taylor

Quintet for Strings is the first composition in which I have dealt with strings. The learning about the string instruments, which are more technically involved than I ever knew, inspired in me a more technical approach for the music. The piece uses the A-flat/G-sharp tone as an axis of symmetry with all of the melodic and harmonic material branching out from the axis at equal intervals. The result is the the first violin and second violin in a mirrored relationship with the viola and cello.

Born and raised in Louisville, Kentucky, Tyler Taylor began learning the french horn in the fifth grade and received formal training from both Mrs. Diana Morgan and Stephen Causey of the Louisville Orchestra. After being exposed to advanced studies of music theory and music performance at the Youth Performing Arts School and through summer opportunities such as the University of Louisville Summer Wind Band Institute (2008-2011) as well as the Sewanee Summer Music Festival (2011), he has pursued studies in music composition and the french horn. He is currently in his first year of undergraduate studies under Dr. Steve Rouse. Tyler has also received instruction from composers such as Dr. Chen Yi and Grawmeyer Award winner, Dr. Simon Bainbridge.

Tamales Oaxaqueños (2011) **José Julio Díaz Infante**

An important part of the sounds of México City, are the street calls advertising or selling different kinds of things. This ancient tradition has adapted to modern times; such is the case of the vendors of Oaxaca-style tamales who ride their bicycles all over the city, but instead of yelling they use a tape recorder and a small speaker, which repeats their call unchanged, over and over again.

Tamales Oaxaqueños is inspired by this street call as well as by the imagined sounds accompanying the tamal vendors in their daily journey through the city.

The work aims to bring a little taste of México City into the concert hall as well as pay homage to these characters, who keep the tradition alive and add to the identity of such a diverse city.

Tamales Oaxaqueños was written for the International Chamber Music Festival in San Miguel de Allende, Méxcio and has been selected for the XXXIV International Forum of New Music next June in México City.

Born in México City, **José Julio Díaz Infante** has combined a music education career with composition; his music has been performed in France, the Czech Republic, the United States and México by ensembles such as the Latin American, Parker and Miró string quartets and the National Symphony Orchestra of México, among others. Some of his works have been performed in different editions of the International Forum of New Music in México, and he was recently selected to participate in this year's edition of June in Buffalo Festival, where the SIGNAL ensemble from N.Y. will perform his music.

He holds a Licentiate degree in music theory from Trinity College, London and music education-composition degrees from the Center for Research and Musical Studies (CIEM) in México.

For over ten years he was a music theory instructor at CIEM, and from 2004 held the position of academic director at the Hidalgo State Music School in México, quitting this position in 2006 in order to give priority to his compositional activities.

He has participated in music education conferences in Europe, South America and México and is currently a Fulbright scholar pursuing a M.M. in composition at the University of Louisville under the guidance of Marc Satterwhite.

Puck's Mischief (2012) **Benjamin Heckel**

Puck is a mythological figure seen in various guises and interpretations. His defining characteristic is his mischievous nature, which manifests in a spectrum of pranks ranking from light-hearted to malicious (in some characterizations he is the devil himself), and his dabblings in the affairs of men have driven much drama, perhaps most famously in Shakespeare's A Midsummer Night's Dream. Yet for all his mischief, he can be found doing chores and favors for those whose company he keeps. With Puck, you just never quite know...

Prothalamium (2012) **Grace Robertson**

The word *prothalamium* refers to a kind of wedding-song. The text, a poem by Aaron Kramer, speaks strongly of renewal, using many images from nature to call the audience to new life. A perfect piece for spring, this choral piece progresses gradually from darkness to a sense of triumphant joy.

Come, all you who are not satisfied
as ruler in a lone, wallpapered room
full of mute birds, and flowers that falsely bloom,
and closets choked with dreams that long ago died!
Come, let us sweep the old streets--like a bride;
sweep out dead leaves with a relentless broom;
prepare for Spring, as though he were our groom
for whose light footstep eagerly we bide.
We'll sweep out shadows, where the rats long fed;
sweep out our shame--and in its place we'll make
a bower for love, a splendid marriage-bed
fragrant with flowers aquiver for the Spring.
And when he comes, our murdered dreams shall wake;
and when he comes, all the mute birds shall sing.

Divertimento for Solo Bassoon and Piano (2011/12) **Tyler Taylor**

The *Divertimento for Bassoon and Piano* is particularly special to me. After realizing I would be writing for a solo instrument, I asked myself if I knew anybody who would be willing and capable of performing a piece that I would write for them. Instantly, I thought of my friend, colleague, anda ccomplished bassoonist, Jackie Royce. I approached the piece with the idea of using chromaticism as well as thematic integration and then began trying to depict aspects of Jackie's personality and our relationship in the music. The *Divertimento*, with all of its tenderness, ferocity, humor, and therefore

paradoxical seriousness, was the result.

*The soloist, accompanist, and composer featured in this collaboration are all alumni of the Youth Performing Arts School of Louisville, Kentucky.

Book of Fanfares (2012) **Joe Meibers**

This is a book of four, one minute fanfares for eight trumpets. These were written to be played for any occasion where a trumpet fanfare is appropriate. They can be played by themselves, as individual pieces, or as one big piece with four movements. The second fanfare "Fanfare No. 2" is going to be played at the International Trumpet Guild conference at the end of May, 2012 in Columbus, Georgia.

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SCHOOL OF MUSIC

presents

Alex Ravitz, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*

Student Recital

Friday Evening
April 6, 2012
7:00 p.m.
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PROGRAM

Cantilène — Louis Cahuzac (1880-1960)

Three Pieces — Igor Stravinsky (1882-1971)
- I
- II
- III

Fantasia La Traviata — Donato Lovreglio (1841-1907)

Intermission

Time Pieces, Op.43 — Robert Muczynski (1929-2010)
- Allegro Risoluto
- Andante Espressivo
- Allegro Moderato
- Andante Molto –Allegro Energico

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Pierson Keating,
jazz piano

Student of Jim Connerly

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
April 9, 2012
8:30 p.m.
Bird Recital Hall

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PROGRAM

I'm an Old Cowhand

Johnny Mercer
(1909-1976)
arr. Keating
(b.1990)

In the summer of 2009, I became very interested in the New Orleans groove. The artist responsible for my interest was Harry Connick, Jr., who I believe to be a consummate genius. My opening number is inspired by his solo arrangement of the same tune from his record *25*.

Yes Or No

Wayne Shorter
(b.1933)

I admire Wayne Shorter both as a player and as a composer. His tunes give me the impression that he was an "outside-the-box" kind of an artist because of their quirky, non-traditional qualities. At the same time, his tunes are melodic and organic. His similarly inventive playing style, to me, suggests that Shorter, like any true artist, does not always follow the conventions of any specific genre.

Ezechiel

Joachim Mencel
(b.1966)

In 2006, I went on a life-changing trip to Krakow, Poland as part of a student program led by Pittsburgh saxophonist Curtis Johnson. There, I attended

the Krakow International Jazz Workshop, where I had the opportunity to learn from Polish jazz pianist Joachim Mencel. His music and playing are exceptionally beautiful. I chose his tune "Ezechiel" because it is to me evocative of ECM jazz, a genre that has influenced the playing of both jazz and pop musicians.

Blue Motel Room

Joni Mitchell
(b.1943)

Joni Mitchell's music has always cast a hypnotic spell on me. I can't begin to describe how important she is not only to me, but also to the Music World in general. Her songwriting and poetry are flawless and her imagery exquisite. Her song "Blue Motel Room" occupies the best of both the jazz and pop music worlds, and I am happy to have vocalist Trista Rappert-McGetrick bring its heartbreaking but affectionate mood to life.

River City

Pierson Keating

I composed this tune in December of last year. I was going for a style resembling the music of modern jazz drummer Brian Blade's record *Perceptual*. Much of his music is very laid back and contains a lot of stylistically pop harmonies. So it is with my tune. Unlike pop music, however, "River City" contains a lot of odd meters and deceptively tricky rhythmic figures.

Bottle Up And Explode

Elliott Smith
(1969-2003)
arr. Brad Mehldau
(b.1970)

Pianist Christopher O'Reilly, in the liner notes to his record *Home to Oblivion: An Elliott Smith Tribute*, refers to Smith as "the most important songwriter since Cole Porter." Although this may be a stretch, I do feel that Smith has contributed a fair amount to the broad canon of "American music." His melodies are as beautiful as they are simple, and his harmonies were obviously worthy enough to serve as vehicles of improvisation for such jazz greats as Brad Mehldau, who has covered a few of his songs. For this number, I was inspired by Mehldau's solo piano version of "Bottle Up" from his aptly titled album *Deregulating Jazz*.

Paradigm — **Pierson Keatin**

I composed this simple waltz about a month ago, originally for just pian and bass. One night I was jamming with UofL Brazilian exchange student Thiago, and he caught the mood so well that I realized I just had to feature him on this tune.

Bye, Bye Blackbird — **Ray Henderson (1896-1970**

This tune is one of my favorites of the jazz canon. I especially favor it versatility, as it can easily be presented in any style of jazz (and I'm sur other genres as well). Since versatility fits the theme of this recital, I believ this tune to be fitting. I arranged the tune to start very dissonantly, graduall becoming more consonant, and then ultimately (hopefully) balancin consonance with dissonance.

The Tango King — **Bruce Hornsb (b.1954**

Since my father turned me onto him several years ago, Bruce Hornsby is on of my biggest inspirations. I always try to emulate him, both in my jazz an my pop playing. This particular tune, off his record *Hot House* is somewha lesser known but no less good than any of his other tunes. This song, lik the rest of the record, is heavily influenced by jazz but is still undeniably pop tune, despite its (atypical for pop tunes) 9/4 meter.

SPECIAL THANKS TO:

My extraordinarily supportive parents, Bernard and April Keating; m excellent jazz piano professor, Jim Connerley; my wonderfully talente graphic designer, Yvette Elam, and all of my incredibly talented fello musicians.

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The University of Louisville Percussion Ensemble

April 9, 2012

Program

Wooden Music (1982)	Rich O'Meara
Intentions (1983)	Eugene Novotney
a.) Function b.) Proposal	
Trio Per Uno (1999)	Nebojsa Zivkovic
Uneven Souls (1992)	Nebojsa Zivkovic
*Aurora (2012)	Hong-Da Chin
*Music for Percussion Quintet (2011)	Michael Montgomery
Mvt. I. Heavily Mvt. II. Forcefully Mvt. III. Deliberately Restrained	
Concerto for Timpani (1985)	John Beck
Jimmy Weixler, *timpani*	
Bonham (1988)	Christopher Rouse
Cody Ash, *drumset*	

Personnel

Jecorey Arthur
Cody Ash
Stephen Baker
Samantha Barzee
Dylan Combs
Michael Cowan
Chris Cutshaw
Aimee Edelen
Tony Johnson
Matthew McClimon
Ashley Parker
Ron Richter
Mandi Roberts
Kaity Skeen
Jimmy Weixler
Spencer Zembrodt

*World Premiere

Program Notes

Wooden Music
The title says it all. What a great way to begin a percussion concert!

Just a sliver of Intentions
Although Eugene Novotney's *Intentions* is a four movement work scored for percussion trio, our intent was to play just a sliver.

Trio Per Uno – Movement I
With a touch of controlled wildness , this piece makes for interesting effect when playing in strict unison on the same instruments only to be abrupt by contrasting sounds. This musical effect is enhanced for the audience through the captivating visual effect as well. The students performing this piece received an Honorable Mention in the Macauley Chamber Music Competition and performed on Louisville's Classical Radio Station 90.5 FM program, "Lunchtime Classics".

Uneven Souls
Since the trio you just heard enjoyed playing Zivkovic's music, I decided to give them another dose. This was also an opportunity for me to have a chance to work and play with this group. We began this piece three weeks ago. WOW! Don't let perceptions fool you. This does not feature a marimbist. The percussion parts (in my opinion) are the feature. They are quite complicated, in mixed meter and often times in a different meter than the marimbist when playing simultaneously. I couldn't be more proud of this group of musicians! Thank You Dr. Hatteberg and his crew of vocalists who delivered their part like pros. One rehearsal and we're off!!

The University of Louisville School of Music has so many fantastic faculty and an array of students with varied talents and skills. Unfortunately, sometimes the only chance to interact with them are in passing or in committee meetings. For the sake of trying to broaden this interaction, a collaborative project was born. Thank you to our Faculty Composers, Dr. Steve Rouse and Dr. Marc Satterwhite, for their willingness to engage with us on this project. Each semester the percussion ensemble will premiere works of their students. The scope of this project includes the performance, recording and publishing of original works. The next two pieces are our first compositions. The recordings are live so we want you to be a part of the recording. We need you to be incredibly quiet during the performance and then applaud incredibly loud after each one. ☺

Aurora
This piece was an effort to create the image of the phenomena of natural light display in the sky. They are particularly colorful in the North and South poles. *Aurora* was inspired by the sound of pitched and unpitched percussion instruments, which I envisioned as representing the light's vivid color and energy.

Hong-Da Chin

Music for Percussion Quintet

This piece explores some of the aural environments found in the infinitely variable percussion ensemble. Each movement has a starkly different mood and feel. The first slowly grows from a plodding start to a hectic climax. The second is an almost constant pounding from the start, characterized by sudden dynamic shifts. The third movement is meant to sound just a little slower than a listener feels it should. This pulling back on the performer's behalves creates tension that extends through the whole movement. Each movement is followed by a short interlude played on solo vibraphone. This creates a pacing for the entire piece and gives the audience a break from the volume and tension of the main movements.

Michael Montgomery

Concerto for Timpani

The kettle drums were originally used as military instruments in the European armies. I've always found the history of these drums interesting knowing they first started out as two drums slung over the back of a horse during war and eventually ended up as five drums serving as the primary instruments in a concerto in a concert setting. John Beck wrote this as an opportunity to expand the capabilities of these drums in a melodic, soloistic, virtuosic manner.

Percussionist typically have their favorite instrument out of the bunch. It just so happens that timpani are Jimmy Weixler's favorite. As he was selecting literature for his April 17th recital, he landed upon this gem for his timpani selection. If you like it, come back on the 17th and hear it again.

Bonham

Scored for a percussion ensemble of eight players, *Bonham* is an ode to rock drumming and drummers, most particularly Led Zepplin's legendary drummer, the late John ("Bonzo") Bonham. The core ostinato of the score, played by the drum set, is reminiscent of Led Zepplin's *When the Levee Breaks.*

Cody Ash entered the Guitar Center's Drumset Contest last fall and won second place. The next day I asked him if he would be interested in playing drumset on this piece. I can't think of a better way to close this concert!

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Have You Heard It?

Brazilian Contemporary Music

Tuesday Evening
April 10, 2012
7:00 p.m.
Bird Recital Hall

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PROGRAM

Tamanduá	Hamilton de Holanda
Saudade	Eudes Carvalho
Samba pro Juarez	Eudes Carvalho
Nessa Estação	Hamilton Pinheiro
Resolvendo o Labirinto	Lourenço Vasconcellos
Matias	Ignêz Perdigão
Vera Cruz	Milton Nascimento
Radamés e Pelé	Antônio Carlos Jobim
O Boizinho dela	Lourenço Vasconcellos
Mercador de Siri	Dori Caymmi
Baião de Lacan	Guinga

Have you heard it?
Brazilian Contemporary Music

The country we were born in, on its continental size, has many different musical styles, however with the same origin: the mixture of European and African music. The most worldwide famous are samba and bossa nova, but our musical richness goes far beyond these styles.

Our intention on this concert is to show these and others styles like baião, choro, ijexá, bumba-meu-boi, and what we call "music from Minas Gerais", but mainly to show the music that has been played nowadays. The music which we have heard, we have composed, and we have played, here and in Brazil.

Have a seat and enjoy!

Personnel

Eudes Carvalho, *guitar*
Thiago Fernandes, *tenor sax & clarinet*
Hamilton Pinheiro, *bass*
Lourenço Vasconcellos, *drums & percussion*

Special Guest

Aline Gonçalves, *flute*

Exchange students from Brazil participating in this evening's program appear through a U.S.- Brazil Higher Education Consortium Project:
"Cultural Connections through Jazz and Popular Music"
Sponsored in the United States by The Fund for the Improvement of Post Secondary Education (FIPSE)
Sponsored in Brazil by the Ministry of Education's Coordenacao de Aperfeicoamento de Pessoal de Nivel Superior (CAPES)

Consortium Partner Institutions:
University of Louisville School of Music
University of Brasilia Department of Music
University of Cincinnati College-Conservatory of Music
State University of Campinas Department of Music

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SCHOOL OF MUSIC

presents

New Music Ensemble

Frederick Speck, *director*

Tuesday Evening
April 10, 2012
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Crystals (2006)

Michael Daugherty (b. 1954)

Hong-Da Chin, *flute*
Quinn Dizon, *clarinet*
Yvonne Freckmann, *piano*

Usher-Waltz (1980)

Nikita Koshkin (b. 1956)

Parker Scinta, *guitar*

Movement I from Trio per Uno (1995/1999)

Nebojsa Jovan Zivkovic (b. 1962)

Jecorey Arthur, Michael Cowan and Mandi Roberts, *percussion*

Ballad and Pastoral (1992-1993)

Eric Ewazen (b. 1954)

Hong-Da Chin, *flute*
Aaron Coomer, *horn*
Jordan Waller, *piano*

A' Laube Du Dernier Jour - Dawn of the Last Day (1980)

Francis Kleynjans (b. 1951)

Alexander Edwards, *guitar*

Malinconico and Grazioso from Tre Pezzi (1984)

Luigi Zaninelli (b. 1932)

Ashley Mattingly, *flute*
Alberto Abril, *guitar*

Voices on the Wind (2012)

Quinn Dizon (b. 1989)

Debbie Hill, *soprano*
Hong-Da Chin, *flute*
Douglas Shadle, *viola*
Felix Borges, *violoncello*
Yvonne Freckmann, *piano*
Jordan Waller, *piano*
Quinn Dizon, *conductor*

PROGRAM NOTES

Crystals — Michael Daugherty

Many of Michael Daugherty's work draw inspiration from extra-musical icons. The trio version of the work is an arrangement by the composer of the second movement, *Crystals*, from his chamber orchestra work, *Tell My Fortune* (2004). The composer describes *Crystals* as visiting "the dark world of gypsies who attempt to tell fortunes by gazing into crystal balls. A haunting duet for flute and alto flute, *Crystals* features extended flute techniques such as fluttering and bending of notes." In the version heard in this performance, a clarinet is substituted for the alto flute, bringing a further differentiation of color and strength to the ensemble. The part was adapted by composer/clarinetist Quinn Dizon.

Usher-Waltz — Nikita Koshkin

The *Usher Waltz* is a piece inspired by Edgar Allan Poe's short story "The Fall of the House of Usher". The piece includes numerous instances of imagery within the score, such as a window being thrown open in the midst of a storm and the house collapsing in on itself. The nature of the agitated waltz reflects the uneasy relationship between the narrator and the occupants of the house of Usher and the dramatic events that unfold are portrayed perfectly within Koshkin's masterpiece.

Movement I from Trio per Uno — Nebojsa Jovan Zivkovic

The first movement of Nebojsa Zivkovic's *Trio per Uno* exhibits a touch of controlled wildness. Dramatic expression is achieved through the interruption of strict unison playing on the same instruments with vividly contrasting sounds. From an audience perspective, this musical effect is enhanced through the captivating visual effect as well. The musicians performing this piece received an Honorable Mention in the Macauley Chamber Music Competition and were invited to perform live on "Lunchtime Classics" on Louisville's Classical Radio Station 90.5 FM.

Ballad and Pastoral — Eric Ewazen

Ballad and *Pastoral* are the opening movements of a work written by Eric Ewazen for flutist Bärli Nugent and hornist, David Wakefield. The work was performed and subsequently recorded by both of this artists, along with Ewazen at the piano on a recording titled, "Music for the Soloists of the American Brass Quintet and Friends." According to Ewazen, the *Ballad* "begins ominously and mysteriously, but quickly turns frenetic and wild, with spinning flute flourishes, percussive horn gestures and dramatic piano chords," while the *Pastoral* conveys a "gentle and impressionistic feel."

A' Laube Du Dernier Jour - Dawn of the Last Day — Francis Kleynjans

A' Laube Du Dernier Jour (Dawn of the Last Day) by Francis Kleynjans, is a programmatic work that describes the final day of a man condemned to death. The short introduction depicts the prisoner waiting in his cell listening to the tick- tock's of the clock. The main movement opens with the sound of bells, and the prison guards walking to the prisoner and opening the cell door. The remainder of the piece is built on a four note bass ostinato that is supposed to depict the prisoner and guards walking through the halls of the prison. The piece describes the physical environment of the event and the mental status of the condemned man. It ends with a depiction of the guillotine raising up and coming down. In 1980, this work won the 22nd International Composition Competition of Radio France.

Malinconico and Grazioso from Tre Pezzi — Luigi Zaninelli

Malinconico and *Grazioso* are two movements from Luigi Zaninelli's *Tre Pezzi*. In its original form, each movement featured the flute with a different instrumental partner: *Malinconico* with harp, *Grazioso* with guitar and *Misterioso* with piano. For this performance, Alberto Abril has adapted the harp part for *Malinconico* to be played on the guitar. As suggested by the title, *Malinconico* exhibits a melancholy expression, with flute lines that are angular yet lyrical, made poignant through the interaction of the guitar lines and well-placed dissonances. It is followed by the *Grazioso*, which is waltz-like in character, featuring contrapuntal interplay and robust interjections from the guitar.

Voices on the Wind is a song cycle in five movements based upon a selection of poems by 20th century American poet, Sara Teasdale. The work as a whole represents the solo soprar progression from youth to her inevitable death. In the prelude, *To an Aeolian Harp*, the sol plays the role of narrator, and speaks of the voices of the dead gaining new life in the wi *In Morning* the soloist is just a child, carefree and ignorant of all the pain and suffering arou her. *Ebb Tide* comes as the soloist nears the end of her life, fearful of her impending de *In At Sea*, she frantically claws to stay above water as anger and rage begin to replace emotions of fear. Finally, in *Immortal*, she ceases her fight to stay alive, and finds peace immortality in the wind.

I. To an Aeolian Harp

The winds have grown articulate in thee,
And voiced again the wail of ancient woe
That smote upon the winds of long ago:
The cries of Trojan women as they flee,
The quivering moan of pale Andromache,
Now lifted loud with pain and now brought low.
It is the soul of sorrow that we know,
As in a shell the soul of all the sea.
So sometimes in the compass of a song,
Unknown to him who sings, thro' lips that live,
The voiceless dead of long-forgotten lands
Proclaim to us their heaviness and wrong
In sweeping sadness of the winds that give
Thy strings no rest from weariless wild hands.

II. Morning

I went out on an April morning
All alone, for my heart was high,
I was a child of the shining meadow,
I was a sister of the sky.
There in the windy flood of morning
Longing lifted its weight from me,
Lost as a sob in the midst of cheering,
Swept as a sea-bird out to sea.

III. Ebb Tide

When the long day goes by
And I do not see your face,
The old wild, restless sorrow
Steals from its hiding place.
My day is barren and broken,
Bereft of light and song,
A sea beach bleak and windy
That moans the whole day long.
To the empty beach at ebb tide,
Bare with its rocks and scars,
Come back like the sea with singing,
And light of a million stars.

IV. At Sea

In the pull of the wind I stand, lonely,
On the deck of a ship, rising, falling,
Wild night around me, wild water under me,
Whipped by the storm, screaming and calling.
Earth is hostile and the sea hostile,
Why do I look for a place to rest?
I must fight always and die fighting
With fear an unhealing wound in my breast.

V. Immortal

So soon my body will have gone
Beyond the sound and sight of men,
And tho' it wakes and suffers now,
Its sleep will be unbroken then;
But oh, my frail immortal soul
That will not sleep forevermore,
A leaf borne onward by the blast,
A wave that never finds the shore.

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Micah Holt, *trumpet*

Student of Dr. Michael Tunnell

with

Deborah Dierks, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Wednesday Evening
April 11, 2012
8:30 p.m.
Bird Recital Hall

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PROGRAM

Cello Suite No. 1
Prelude — J.S. Bach (1685-1750), Transcribed/Arr. David Cooper

Concerto for Trumpet in E-flat Major — Joseph Haydn (1732-1809)
Allegro
Andante
Finale-Allegro

Caprice No. 1 — Eugene Bozza (1905-1991)

Intermission

Four Miniatures — Joseph Turrin (b.1947)
Fanfare
Intermezzo
Canto
Tarantella

A La Albeniz — Rodion Shchedrin (b.1932), Transcribed by Timofei Dokshitzer

Program Notes

Cello Suite No. 1 **J.S. Bach**

For their popularity and beauty, there is relatively little that is known about Bach's 6 Cello Suites. No original scores exist in Bach's hand. The closest source is a presumably hand copied version of the suites written by Anna Magdelena, Bach's second wife. Due to the lack of a primary source, there are various interpretations of articulation, speed, and phrasing amongst cellists. The version played in tonight's program was published in a collection of the Suites that have been transcribed and arranged for Trumpet by David Cooper.

Concerto in E-flat Major **Joseph Haydn**

Trumpet players have very few opportunities to play pieces by the musical masters of past centuries. Trumpet players are not like the fortunate vocalists, string players, and pianists who can revel in their numerous concerti, sonatas, and opera's. There is, however, a light in the darkness; A lone diamond in the blank oblivion of uncomposed repertoire for our wonderful instrument. That diamond is the *Haydn Trumpet Concerto.* It is a masterpiece, lying perfectly on the instrument, it practically plays itself. It is light, expressive, and joyful, a testament to classical style.

Haydn's *Trumpet Concerto* was written for Anton Weidinger, a Viennese court trumpeter, in 1796. At the time, Weidinger was experimenting with building the first trumpets to have chromatic capabilities. By the 1790's Weidinger had succeeded in developing a chromatic trumpet. This instrument is now known as the keyed trumpet. The *Haydn Trumpet Concerto* was the first known work to be written for a chromatic trumpet.

There are three movements in the concerto. The first two movements, *Allegro* and *Andante,* were written in Sonata form. The third movement, *Finale-Allegro,* was written in Rondo Form.

Caprice No. 1 **Eugene Bozza**

Eugene Bozza is one of Brass players' most beloved composers. He was a native of France who studied at the Paris Conservatory and later served

as the director of the *Ecole Nationale de Musique in Valenciennes* from 195
1975. *Caprice No. 1* for trumpet was the first known piece that Bozza wro
for trumpet and piano.

Caprice No. 1 starts with lush impressionistic chords in the piano that ar
interrupted by fanfare figures in the trumpet. These fanfare figures becom
prominent motives throughout the piece. This introduction is short live
and segue's into a lively allegro section that features a more technical sid
of the trumpet and piano. Another fanfare section follows the allegro. Thi
fanfare section slowly moves into a more lyrical portion of the piece. Th
final section of the work has a fast dance like feel which drives the piece t
its dazzling conclusion.

Four Miniatures **Joseph Turri**

Joseph Turrin has become one of the most prolific composers of solo trumpe
literature in the past several decades. He is most known in the trumpe
community for his collaborations with Philip Smith, Principal Trumpet o
the New York Philharmonic. Smith is a huge advocate of Turrins' musi
and has included many of Turrins compositions on his solo albums.

Four Miniatures is a collection of four short movements for trumpet. Thi
piece was commissioned by Robert Sullivan, Associate Principal Trumpet o
the New York Philharmonic. Each movement showcases something unique
about the trumpet. Be it power and brilliance or delicacy and lyricism, Turri
accommodates this music for the trumpet beautifully.

A La Albeniz **Rodion Shchedri**

A La Albeniz, by Rodion Shchedrin, was originally a piece for keyboard bu
was later transcribed for trumpet and piano by the famed Russian trumpete
Timofei Dokshitzer. Isaak Albeniz was a Spanish Pianist and Composer wh
lived from 1860 to 1909. He wrote many works for piano that were based
on Spanish folk melodies. In *A La Albeniz* Shchedrin successfully capture
the style and energy that are inherent in Albeniz's music.

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Pablo Souza,
double bass

Student of Chris Fitzgerald

Graduate Recital

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PROGRAM

Nascente

Milton Nascimento
(b.1942)
Arr. Pablo Souza

Milton Nascimento is a Brazilian singer and composer. He was born in Rio de Janeiro, but grew up in the State of Minas Gerais where he co-founded what became known as Clube da Esquina. Milton became internationally known after his collaboration with saxophonist Wayne Shorter on the album *Native Dancer*. *Nascente* was also recorded by saxophonist Michael Brecker on the album *Nearness of You* from 2001.

Oleo

Theodore Walter "Sonny" Rollins
(b.1930)

Oleo is a rhythm changes tune composed by Sonny Rollins and recorded for the first time on Miles Davis' album *Miles Davis and the Modern Jazz Giants* in 1954. I decided to play this tune in duo with my friend and very talented saxophonist Samir Kambarov.

Jingles

John Leslie "Wes" Montgomery
(1923–1968)
Arr. Pablo Souza

Jingles is a composition by guitarist Wes Montgomery first recorded on his album entitled *Jingles* from 1959. This song will be performed in a chordless quartet setting featuring Chris Clark on tenor saxophone, Samir Kambarov on the alto, and Zack Kennedy on drums.

Stars Fell in Alabama — **Frank Perkins (1908-1988), Mitchell Parish (1900-1993)**

Stars Fell in Alabama is a gorgeous tune composed by Perkins in 1934. The song received this name due to a meteor shower that was observed in Alabama in 1933. I heard this tune for the first time performed by one of my heroes Christian McBride on his first album entitled *Gettin' To It*. This tune will be performed in a Piano trio format featuring Pierson Keating.

My Waltz — **Composition and arrangement by Pablo Souza**

My Waltz is a tune that I composed being overwhelmed by the musical atmosphere of my city Belo Horizonte-MG, home of extremely gifted composers and instrumentalists. *My Waltz* was particularly inspired by the melodic and harmonic traits of the music from the State of Minas Gerais.

Stick & Move — **Christian McBride (1972)**

Stick & Move is a B-flat Blues composed and recorded by Christian McBride on the album *Kind Of Brown* from 2009. This tune will be performed in a chordless trio format featuring Samir Kambarov and Zack Kennedy.

Sevenin' — **Composition and Arrangement by Pablo Souza**

Sevenin' is a tune I that composed in the year of 2008, however I had never performed nor showed it to anybody until I came into UofL. Since the title implies, it is a 7/4 tune with an almost through composed melody. This is the first arrangement I have ever written for this tune and I am delighted for playing it with these fine musicians!

I would like to thank the University of Louisville and the Jazz Departme for this extraordinary opportunity of pursuing my Master's Degree her It has been a remarkable time of learning experience that I will bring f the rest of my life. In addition, I would like to thank my bass professo Chris Fitzgerald for having taught and inspired me so deeply throug out these two years, and my classical bass professor Sidney King for t brief, but unforgettable semester I had learning from him. Moreover, must thank all my friends and accomplished musicians who are at t stage alongside me this evening for the hard work of putting all this m sic together. Finally, I want to dedicate this Recital to my wonderful wi Milena Lago, my precious mother Zelia Melo, and all my dear family.

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SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *conductor*

featuring

Na-Rae Lee and Carlisle Schoner, *conductors*
Students of Kent Hatteberg

and

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

featuring

Na-Rae Lee and Carlisle Schoner, *conductors*
Students of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment
of the Master of Music degree

Margaret Comstock Concert Hall
Wednesday, April 11, 2012
8:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Die Harmonie in der Ehe — Franz Joseph Haydn (1732 - 1809)

Bomi Lee, *piano*

Gloria (RV589) — Antonio Vivaldi (1678 - [illegible])

4. Gratias agimus tibi
5. Propter magnam gloriam
7. Domine Fili unigenite

Julianne King, *violin* — Rebecca Neely, *violin*
Elena Dias, *viola* — Felix Borges, *cello*

Waldesnacht (Op. 62, No. 3) — Johannes Brahms (1833 - 1897)

I'll ay call in by yon town — arr. Mack Wilberg (b. 1955)

Bomi Lee, Junghyun Ahn, *pianists*
Na-Rae Lee, *conductor*

Gloria ("Coronation" Mass, K. 317) — Wolfgang Amadeus Mozart (1756 - 1791)

Chloe Richards, *soprano* — Ruthanne Fulton, *alto*
Josh Hamilton, *tenor* — Nicholas D. Gray, *baritone*
Bomi Lee, *piano*

Med mitt öga se — Jerker Leijon (1956 - 2009) arr. Bo Hansson (b. 1950)

Chelsey Jackson, *soprano* — Stephen Baker, *baritone*

Amor Vittorioso — Giovanni Gastoldi (1554 - 1609)

Alma Llanera — Pedro Gutiérrez (1870 - 1954) arr. Angel Sauce (1911 - 1995)

Ain'-a That Good News — arr. William L. Dawson (1899 - 1990)

Carlisle Schoner, *conductor*

COLLEGIATE CHORALE WOMEN

[illegible] bae lille lam — Nils Henrik Asheim (b. 1960)

No. 9) — György Orban (b. 1947)

Samantha Lilly, Danielle Curtsinger, *sopranos*
Ethan McCollum, *piano*

Elijah Rock — Clifton J. Noble, Jr. (b. 1961)

Ethan McCollum, *piano*
Na-Rae Lee, *conductor*

COLLEGIATE CHORALE MEN

Duh Tvoy Blagiy (Op. 25, No. 10) (arr. for male chorus) — Pavel Chesnokov (1877 - 1944)

Praeter rerum seriem (Prima pars) — Josquin des Prez (c. 1450 - 1521)

Sérénade d'Hiver — Camille Saint-Saëns (1835 - 1921)

Carlisle Schoner, *conductor*

COLLEGIATE CHORALE

Lauda Jerusalem (Vespro della Beata Virgina) — Claudio Monteverdi (1567 - 1643)

Julianne King, *violin 1* — Rebecca Neely, *violin 2*
Jack Ashworth, *violin 3* — Elena Dias, *viola*
Felix Borges, *cello* — Karli Bailey, *bass*
Timothy Doyle, *trombone* — Joseph Murrell, *bass trombone*
Bomi Lee, *harpsichord*

Bogoroditse Devo — Arvo Pärt (b. 1935)

Trois Chansons — Maurice Ravel (1875 - 1937)

2. Trois beaux oiseaux du Paradis

Emily Yocum, *soprano* — Ruthanne Fulton, *alto*
Sam Soto, *tenor* — Phillip D. Morgan, *baritone*

3. Ronde

Kein schöner Land — Wilhelm von Zuccalmaglio (1803 - 1869) arr. Wolfram Buchenberg (b. 1962)

Carlisle Schoner, *conductor*

Gaudete omnes — Jan Pieterszoon Sweelinck (1562 - 1621)

Kyrie (Mass for Double Choir) — Frank Martin (1890 - 1974)

Ave verum corpus — Ariel Quintana (b. 1965)

Double, Double Toil and Trouble — Jaakko Mäntyjärvi (b. 1963)

Na-Rae Lee, *conductor*

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly+
Jody McCaffery
Emily Yocum

Soprano II
Jessica Banet
Jacquelyn Davis
Bailey Haskell
Virginia Henley
Rachel Hobbs
Emily Howes
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian Hooper
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton*+
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

Alto I
Junghyun Ahn*
Uadani Butto
Lauren Dillman
Erin Heckmann
Ashley Kruth
Na-Rae Lee*
Rachel Miller
Marta Nowak
Courtney Schisler
Emely Stratton

Alto II
Sarah Barker
Ruthanne Fulton*
Kate McCoskey*
Elayne Parrish
Grace Robertson
Carlisle Schoner*+
Amber Whittaker

Bass I
Marquese Carter
Caleb Coleman
Adam Dahmer
Bradley Detro
Jon Fejes
Jonathan Gentry
Nicholas D. Gray*
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Christopher Deaton
Tyler Dippold
Austin Echols+
Nick Pappe
David Taustine

+section leader
**graduate student*

University Chorus

Bomi Lee, *director*

Ruthanne Fulton, Carlisle Schoner, Joshua Hein, Josh Hamilton, *graduate assistants*

Soprano I
Laura Bower
Ruthanne Fulton*
Chelsie Griffin
Audrey Manis

Soprano II
Junghyun Ahn*
Nicole Carlson
Patricia "Gabby" Dixon
Kim Hajdalenko
Mary Hamilton
Treneese Hughes
Chelsey Jackson
Emily Lobeck
Hannah Parker

Tenor I
Ben Boelscher
Joshua Hein*
Ethan Schmidt

Tenor II
Josh Hamilton*
William Summay

Alto I
Bailey Carter
Talia Girton
Brittany Glass
Krista Heckmann
Na-Rae Lee*
Alexandra Lewis
Mollie Stephens

Alto II
Kimberly Bencker
Patricia M. Edison
Amelia Ehmling
China Huddleston
Kate McCoskey*
Jessica Newsome
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Ermir Bejo*
Jordan Bennett
Nicholas D. Gray*
Chris Millett
Ian Pugh

Bass II
Stephen Baker
José Julio Diaz Infante*
John Flannigan
Michael Haefner
Chris Kincaid
Nick Pappe

**graduate student*

University of Louisville
University Chorus and Collegiate Chorale

Na Rae Lee, Carlisle Schoner – Graduate Conducting Recital
Wednesday, April 11, 2012

Texts, Translations, and Notes

Collegiate Chorale and University Chorus

University Chorus

Die Harmonie in der Ehe

Franz Joseph Haydn

In 1796, at the age of sixty-two, Haydn began composing German language part-songs. Unlike his previous compositions, the part-songs were composed without any care for commissions; rather, they reflect Haydn's personality and heart.

The poems that Haydn set for the part-songs are all simple, straightforward, succinct, and not sophisticated or profound. They are almost folk-like and light poems. Karl Wilhelm Ramler, a literary scholar and poet, wrote the collection entitled *Lyrische Blumenlese* (Bouquet of Lyrics), and Haydn set eight of Ramler's poems as part songs. Other poems set to Haydn's part songs were from *Versuch in scherzhaften Liedern* (An Essay in Humorous Poems and Songs) by Johann Wilhelm Ludwig Gleim. Ramler and Gleim were known as "Anacreonites" because both of them imitated the styles of the Roman poet Anacreon. Generally, the poetry expresses a "wine-women-and song."

Die Harmonie in der Ehe is one of these part songs, describing the wonderful harmony of marriage. This poem represents the list of a man's favorite activities, while the wife responds "she likes, too." Haydn set the text dramatically, imitating a conversation. The tenors and basses perform the husband's role while soprano and altos perform the role of the wife. Haydn's version may reflect a sarcastic tone in response to his own unhappy marriage. Therefore, *Harmony in marriage* is performed with a "tongue in cheek" attitude.

O wunderbare Harmonie,	Oh wonderful harmony:
was er will, will auch sie.	what he wants, so does she.
Er zechet gern, sie auch,	He likes to drink; so does she.
er spielet gern, sie auch,	He likes to play cards; so does she.
er zählt Dukaten gern,	He likes to win the pot
und macht den großen Herrn,	and to be in control.
auch das ist ihr Gebrauch.	That's just what she likes also.
O wunderbare Harmonie,	Oh wonderful harmony:
was er will, will auch sie.	what he wants, so does she.

Gloria (RV589)

Antonio Vivaldi

In September of 1703, Vivaldi was appointed *maestro di violino* at the Pio Ospedale della Pietà, one of four Venetian girls' orphanages which cared for indigent, illegitimate or abandoned children, specialized in the orphanage musical training for girls who showed aptitude. Vivaldi was associated as a music director with the Pieta until 1740. He taught violin and composing oratorios, sonatas, and concertos for the weekly concerts for the institute, and earned a brilliant reputation. During the 1710s, Vivaldi also composed operas, establishing himself as a composer and impresario.

Vivaldi is an unbelievably prolific composer. He wrote approximately 500 concertos, 23 sinfonias, 75 solo or trio sonatas, 49 operas, 40 cantatas, 50 motets, and many oratorios, even though he is known as a composer who wrote generally compositions for violin. With his influence on Bach and his contemporaries, Vivaldi is one of the most important figures of transition from the late Baroque to Classic period.

The *Gloria* RV 589 is one of his three settings of the Gloria text, which is a part of Roman Catholic mass. It is named the Vivaldi "Gloria," due to the great popularity. Vivaldi wrote this while he was employed at Pieta for his advanced choir. It is divided into twelve relatively short movements and scored for soloists, chorus, oboe, trumpet, strings and continuo. Movements 4, 5, and 7 are played with strings and continuo. There are contrasts in musical texture and timbre, while still keeping the text coherent.

In the movement 4, the chorus sings a solemn fanfare praising God while repeating the same text twice. It starts on an E minor I chord and finish on a V chord, so that the next movement can continue in E minor. Then, the movement 5 has an important two-measure theme imitated in each part. Eventually it resolves with majestic homophony. The next chorus movement is 7, which is written in F major and triple meter. This movement is written with dotted rhythms, paired voices, and use of polyphony and homophony.

4. Gratias agimus tibi
5. Propter magnam gloriam tuam
7. Domine, Fili Unigenite, Jesu Christe

4. We thank you
5. For your great glory
7. Lord, Only begotten son, Jesus Christ

Waldesnacht, op. 62, no. 3

Johannes Brahms

Gluckspilzchen (Little Mushroom of Happiness) is a fairy tale from *Der Jungbrunnen* (The Fountain of Youth), an anthology of six fairy tales by Paul Heyse. There is a main character, Hansel, a fifteen year orphan, working for a cobbler. As time goes by, he gets sick of being beaten by his guardian. One day he reads the book of Exodus and decides to travel to "fleshpot Egypt." And he leaves for Egypt with his accordion on his back. There he meets a poet and his sister, whose nickname is Gluckspilzchen, and they wander. Hansel entertains, the poet hypnotizes, and Gluckspilzchen charms. They seek food and shelter, but they do not find anything. There is no choice but stay the night in the forest, where they lay down on grass as a bed and sing to sleep with "Waldesnacht" (Forest Night).

Waldesnacht is from the seven lieder for mixed choir, op. 62 no. 3 by Brahms. It is in a simple strophic form with three verses. The poem expresses a beautiful evening in the forest at night, relaxing in the fresh breeze, away from the bustle of the world. This song is seemingly simple, but incredibly beautiful.

Waldesnacht du wunderkühle,
Die ich tausend Male grüß',
Nach dem lauten Weltgewühle,
O, wie ist dein Rauschen süß!
Träumerisch die müden Glieder
Berg' ich weich in's Moos,
Und mir ist, als würd ich wieder
All der irren Qualen los.

Fernes Flötenlied, vertöne,
Das ein weites Sehnen rührt,
Die Gedanken in die schöne,
Ach, mißgönnte Ferne führt.
Laß die Waldesnacht mich
Wiegen, stillen jede Pein,
Und ein seliges Genügen saug ich
Mit den Düften ein

You wondrously cool forest night,
that I greet a thousand times;
After the loud bustle of the day,
Oh, how sweet is your rustling!
Dreamily I sink my tired limbs
softly into the sheltering moss,
And I feel as if I would again
be rid of all of life's insane torments.

May the distant flute song,
which stirs a deep longing
And carries the thoughts into the beautiful,
alas, envied distance, die away.
Let the forest night cradle me
and soothe all my pain,
And a blessed contentment shall I inhale
with its fragrances.

In den heimlich engen Kreisen
Wird dir wohl, du wildes Herz,
Und ein Friede schwebt mit leisen
Flügelschlägen niederwärts.
Singet, holde Vögellieder,
Mich in Schlummer sacht!
Irre Qualen, löst euch wieder,
Wildes Herz, nun gute Nacht!

In the secret, narrow circles
you become well, you wild heart,
And a peace floats down
with soft flutterings.
Dearest birdsongs,
sing me softly to sleep!
Insane torments, disappear again;
wild heart, now "good night."

I'll ay call in by yon town **arr. Mack Wilberg**

I'll ay call in by yon town is from *Three Scottish Folks Songs* arranged by Mack Wilberg. Born in Orangeville, Utah in 1955, Wilberg is a composer, arranger, conductor, and choral clinician. He did missionary work in South Korea where he contributed as a member of the vocal group, *New Horizons*. Currently, he serves as director of the Mormon Tabernacle Choir.

The original melody and words were found in *The Oxford Scottish Song Book* by Robert Burns (1759-1796.) Burns dedicated himself to rescuing dialect songs and traditional melodies from falling into obscurity and neglect. Some of the songs were either just text fragments, or were without words entirely. The setting of I'll ay call in by yon town represents an old tune with a lost text. The words to this buoyant and joyous song tell the story of a young man who travels to a town, secretly meeting his fairest lass, Bonnie Jean.

Wilberg's arrangement is scored for mixed chorus, and two pianos. Although generally in F major the surprising and popping dissonances make this piece really interesting, bright and fun.

I'll ay call in by yon town,
An' by yon garden green again!
I'll ay call in by yon town,
And see my bonie Jean again.

There's nane shall ken, there's nane can guess
What brings me back the gate again,
But she, my fairest faithfu' lass,
And stow'nlins we sall meet again.

She'll wander by the aiken tree,
When trystin time draws near again;
And when her lovely form I see,
O haith! she's doubly dear again.

Gloria from "Coronation" Mass, K. 317 **Wolfgang Amadeus Mozart**

Between 1768 and 1780, while in his native town of Salzburg, Mozart composed all but two of his masses. The "Coronation" Mass was completed in 1779 and for many years the mass's nickname was generally believed to refer to the commemoration of a performance celebrating the extraordinary crowning of an image of the Virgin Mary in the church Maria-Plain in Salzburg. However, it is now understood that the nickname stems from the fact that Antonio Salieri directed two performances at the coronations of Leopold II, one in Frankfurt am Main in 1790 and the other in Prague in 1791.

The *Gloria* is much like a symphonic movement in that the structure follows a modified sonata form. The opening homophonic statements of "Gloria" in C major immediately set up the character of joyous praise as the choir exclaims "Glory to God in the highest." The first section extends all the way to the text "Gratias" and is followed by a second theme in the solo parts of the "Domine Deus." The lightly descending staccato eighth notes in the orchestra frame imitation between the soprano and tenor soloists at the name of the Lord. The alto soloist then

enters in duet with the soprano and the light, blissful character is embellished further with trills heard in the orchestra. This mood is then immediately contrasted with the "Qui tollis" section, which begins to develop short, rising phrases within the choir juxtaposed with an agitated, falling motif in the orchestra. The solo quartet then introduces the pleading cries of mercy heard throughout this section, while the undulating lines of the "Miserere" in both the voices and the orchestra create a somber sighing gesture. The first subject is then jubilantly recapitulated at "Quoniam." The choir now quietly sings the opening theme that was first heard in the orchestra as the section launches back into the exultant glorification of God. The extended "Amen" section forms a sort of coda and simple C major arpeggiations in the choir triumphantly end the movement.

Gloria in excelsis Deo.	Glory be to God in the highest.
Et in terra pax	And in earth peace
hominibus bonæ voluntatis.	to men of good will.
Laudamus te; benedicimus te;	We praise Thee; we bless Thee;
adoramus te; glorificamus te.	we worship Thee; we glorify Thee.
Gratias agimus tibi	We give thanks to Thee
propter magnam gloriam tuam.	for Thy great glory.
Domine Deus, Rex coelestis,	O Lord God, Heavenly King,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite Jesu Christe.	O Lord Jesus Christ, the only begotten Son.
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris.	Son of the Father.
Qui tollis peccata mundi,	Thou that takest away the sins of the world,
miserere nobis.	have mercy on us.
Qui tollis peccata mundi,	Thou that takest away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dextram Patris,	Thou that sittest at the right hand of the Father,
O miserere nobis.	have mercy on us.
Quoniam tu solus Sanctus,	For thou only art holy,
tu solus Dominus,	thou only art the Lord,
tu solus Altissimus, Jesu Christe.	thou only art the most high, Jesus Christ.
Cum Sancto Spiritu	Together with the Holy Ghost
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.

Med mitt öga se **Jerker Leijon, arr. Bo Hansson**

Swedish composer and guitarist **Bo Hansson** composes a wide range of music in both folk and jazz idioms. He studied guitar at the Royal Academy of Music in Stockholm and graduated in 1978. His first choral composition *Som när handen* was awarded 1st prize in a 1993 national choral composition competition. While his venture into choral music was relatively recent, its roots run deep, back to the days of his childhood when he sang in his local choir. Hansson believes that 'the human voice is the closest you can come to your soul' and consequently he writes simple sounding music that can be somewhat demanding for performers. Much of his choral music is set *a cappella* and contains intense and sustained vocal lines. Hansson also has a penchant for innovative text-settings, layering words over one another or, reversely, spacing the same text at different intervals in the voices creating a bell-like effect.

Jerker Leijon (1956-2009) was a Swedish composer and church musician particularly known for his work with amateur choirs and singers. Also well known is his book *Kör för alla* (Choir for all), which he was inspired to write after he overheard someone say "I cannot sing." Leijon set his simple melody to the text *Med mitt öga se*, written by Swedish writer and Christian retreat leader Margareta Melin. Her writings often reflect different stages of life and are a result of her existential questions concerning spirituality. *Med mitt öga se* is a short aphorism intended to be a kind of spiritual mantra. Melin explains that the words should be repeated numerous times and that "the repetition can cause the heart to take root in the heart's soil and grows into a tree that gives hope and strength, healing and consolation."

Hansson's arrangement embodies the pensive, spiritual nature of Melin's text. The beginning of the piece states the entire melody in E flat major sung by a solo voice(s). The echoing entrances of the choir are offset by the duration of a quarter note creating the bell-like effect characteristic of Hansson's music. Close dissonances are then sung and sustained until the next syllable of text. Dissonances of a whole step or half step are heard throughout the piece and tone clusters are created at the entrance of the first homophonic section of the choir. Following Melin's intentions, Hansson repeats the short aphorism several times in various textures with the choir echoing the soloist up until the last fully homophonic section. The final section is more triadic, but Hansson uses a D flat major chord, an attractive harmonic color, which drives the music to a surprising final cadence on an F major chord.

Med mitt öga se!
Med mitt öra hör!
Med mina händer handla!
I mitt hjärta var!

With my eyes see!
With my ears hear!
With my hands act!
In my heart was!

Amor Vittorioso — Giovanni Gastoldi

Giovanni Gastoldi was an Italian composer of the late Renaissance and early Baroque. He was appointed choirmaster of the ducal chapel at the Palantine Church of Santa Barbara under the Duke Vincenzo Gonzaga at Mantua. While he wrote many sacred works, they are overshadowed by his famous collection of *Balletti a Cinque Voci* published in 1591. This set was intended for "singing, playing, and dancing" and almost all were considered musical *commedia dell'arte*, including *Amor Vittorioso*. The collection was so popular that it was tirelessly reprinted not only within Italy, but also in other countries. One feature of the *commedia dell'arte* was inclusion of stock characters such as militaristic characters boasting about bravado as illustrated in this piece. The text suggests that a Cupid-esque character is commanding his soldiers to aim true and declares that while romantic endeavors may seem treacherous, one must remember that love is unconquerable. The musical texture is largely chordal and the quickly declared text is rhythmically accented. Gastoldi includes short imitative sections of nonsense syllables (fa, la, la), which may imply hidden thoughts about love or lovemaking.

Tutti venite armati
o forti miei soldati.
Fa la la...
Io son l'invitt'Amore
giusto saettatore,
Non temete punto.
Ma in bella schiera uniti,
Me seguitate arditi.
Fa la la...

Come, all ye armed,
my hardy soldiers!
Fa la la...
I am Love invincible,
the just archer,
do not fear at all.
But in beautiful array,
follow me with ardor!
Fa la la...

Sembrano forti heroi
quei che son contra voi.
Fa la la...
Ma da chi sa ferire,
non si sapran schermire,
non temete punto.
Ma coraggiosi e forti,
siat' a la pugna accorti.
Fa, la, la...

They seem strong heroes,
those in front of you.
Fa la la...
But from those who know how to wound,
they will know not how to defend,
do not fear at all.
Be courageous and strong,
be cunning in battle!
Fa la la...

Alma Llanera

Pedro Gutiérrez, arr. Angel Sauce

Pedro Gutierrez was a Venezuelan musician and composer, who was mainly known for his lighter dance music such as waltzes or *zarzuelas*. He was the director of the Martial Band of Caracas for over 40 years and stayed very active in Venezuelan nationalism. He is most famous for *Alma Llanera*, so much so that the song is considered the unofficial national anthem of Venezuela. **Angel Sauce** was one of the most important composers and conductors in Venezuela during the 50s and 60s. He founded many choirs and for over twelve years he conducted the Venezuelan Symphony Orchestra. This arrangement is a *joropo*, part of a *zarzuela* of the same name, and is a typical Venezuelan dance based on the simultaneous combination of 3/4 and 6/8 meter. The bass and tenor parts imitate the rhythmic elements, such as the accompanimental strum of the four-stringed *cuatro*, while the sopranos and altos sing in duet the swaying melody. The poetry reflects on the soul of the Venezuelan plains. The first section depicts the beautiful wildlife and landscape within the plains while the more homophonic declamation of text in the second section declares the emotions connected to the soul.

Yo nací en una ribera
del Arauca vibrador
Soy hermana de las flores,
Soy hermana de las rosas,
Soy hermana de la espuma,
de las garzas, de las rosas y del sol

I was born in a bank
of the Arauca rapids.
I am sister to the flowers,
I am sister to the roses,
I am sister to the river foam,
to the herons, to the roses, and to the sun.

Me arrulló la viva diana
de la brisa en el palmar
Y por eso tengo el alma
como el alma primorosa del cristal.

The lively reveille of the breeze
serenaded me from the palm grove
And that is why I have a soul
like the exquisite soul of the crystal.

Amo, lloro, canto, sueño
con claveles de pasión,
para ornar las rubias crines
del potro de mi amador

I love, I cry, I sing, I dream
about carnations of passion
to adorn the blond mane
of the colt of my beloved.

Ain'-a That Good News

Arr. William L. Dawson

African-American composer, choir director, and professor **William L. Dawson** was known particularly for his arrangements of spirituals. He earned his bachelor's degree at the Horner Institute of Fine Arts; however, he did not actually receive his degree because of his race (although he was asked to write the music for the graduation ceremony). After continuing his studies in Chicago, he returned to his high school alma mater, the Tuskegee Institute, to begin his tenure as a professor. Dawson developed the 100-voice *a cappella* choir there into an internationally recognized ensemble. *Ain'-a That Good News* is one of Dawson's most beloved spiritual arrangements. The way that he infuses his rich musical heritage into his compositions is particularly evident in this arrangement. The cheerful melody and energetic rhythm propels the music forward in its heartening message of finding a joy not of this world.

Chorale Women

Bæ bæ lille lam

Nils Henrik Asheim

Nils Henrik Ashem is one of the most influential and important living composers in Norway. Asheim was born in 1960 and made his debut at the age of fifteen. His career has been succeeding as a performer, composer and collaborating with other artists as well, largely because he has a great interest is theatrical music. For integrating dramatic and special elements, he has recently focused on texture and qualities of sound, specifically how different layers work together in relation to acoustics. However, his early works are based on very simple and short themes. *Bæ bæ lille lam*, was written when he was just sixteen years old, only one year after his debut. Basically, the music is a modern development of a Bach's fugue, while the text is a very famous children's song in Norway about a little lamb. It is definitely a cute and fun piece set for three-part-women's choir.

Bæ bæ lille lam
Har du noe ull?
Ja ja lille barn,
jeg har kroppen full.
Søndagsfrakk til far,
og søndagskjørt til mor,
og to par strømper til bitte lille bror.

Baa baa little lamb
have you any wool?
Yes, yes, dear child
my body's full.
Sunday's coats for the father,
Sunday's skirts for the mother,
and a pair of socks for the tiny little brother.

Gloria (Mass No. 9)

György Orban

György Orbán was born in Romania but moved to Hungary, where he worked for Editio Musica Budapest from 1979 to 1990 as a music editor. Since 1982, he has taught music theory and composition in Liszt Academy and earned the Bartók-Pásztory Prize in 1991.

While his early musical style is considered the Western avant-garde, he turned to the neo-classical idiom in the mid-1980s. Specifically, the structure in his instrumental compositions represents his tendency towards the Common Practice Period. Also, he has been influenced by jazz in his choral works, however, he still holds strong to Hungarian tradition.

His *Mass No. 9* is a great piece for an advanced women's choir. It has various styles and drama. It is sometimes very hard for women's choir to sound dramatic because the female voice sounds naturally higher than men; its piano part satisfies that need, replacing the men parts. In *Gloria* the four-part women chorus, pianist, and two-soprano solos create incredible drama. Even though the structure is simple, the music sounds very pleasurable.

(see earlier Gloria text and translation)

Elijah Rock

Clifton J. Noble, Jr.

Clifton J. Noble, Jr., has arranged numerous folk songs and spirituals. He is a jazz pianist, and it shows his choral music, where jazz chords and style are the most noticeable traits. *Elijah Rock* is one of his choral pieces for four-part women choir, but it is not a typical women's choir piece, which means it demands great power and energy from the ensemble.

Elijah Rock shout shout,
Elijah Rock comin' up Lord
Elijah Rock shout shout
Elijah Rock comin' up Lord

Satan is a liar and a conjure too,
if you don't look out
He's gonna conjure you.
If I could I surely would
Stand on the rock where Moses stood.
Rock a my soul in the bosom of Abraham

Chorale Men

Duh Tvoy Blagíy, Op. 25, No. 10 (arr. for male chorus) — Pavel Chesnokov

Russian composer and choral conductor **Pavel Chesnokov** was one of the most significant composers of Russian church music before the Russian communist revolution in 1917. He studied conducting and composition at the Moscow Conservatory with the prominent Russian composer Sergei Taneyev. He then went on to teach at two school of which he was an alumnus: the Moscow Synodal School in 1895 and the Moscow Conservatory from 1920 until his death. He was also one of the most prolific Russian composers and has composed over 400 sacred choral works.

Duh Tvoy Blagíy is the last in a cycle of ten Communion Hymns that Chesnokov composer during his tenure at the Church of the Holy Trinity in Moscow. The text of this particular hymn is sung during the feast of Pentecost, which in the Eastern Orthodox Church is considered one of the highest ranking Orthodox Great Feasts, second only to Easter. The piece opens with a homorhythmic statement of "Duh Tvoy blagíy" on a deep A minor chord. Chesnokov then sustains the outer two voices while allowing the two inner voices to penetrate the texture by continuing the phrase. The texture changes constantly throughout the work and at the onset of the middle section, the two bass and tenor parts are respectively paired together in unison, alternating phrases to create one continous line until moving independently for the last bars leading up to the grand return of the opening material. The coda then serenely introduces the three-fold "alleluia" each one building off the next in dynamics and harmonic motion. Most beautifully, Chesnokov uses rich sonorities in combination with varying textures to deepen the reflective nature of the text and the arrangement of this piece for male voices only intensifies these aspects.

Duh Tvoy blagiy nastavit mia na zemliu pravu.
Alliluiya, alliluiya, alliluiya.

Let Thy good Spirit lead me on a level path.
Alleluia, alleluia, alleluia.

Praeter Rerum Seriem, Prima Pars — Josquin des Prez

Josquin des Prez was a Franco-Flemish composer of the Renaissance and was considered the most famous composer between DuFay and Palestrina. He is often regarded as the first master of Renaissance polyphonic music. His biographical information has always been difficult to pinpoint due to the confusion of Josquin's various other names (Josse, Gossequin, Judocus, Juschino) with that of one Judocus de Francia, a lesser composer of the high Renaissance. Josquin was a singer by profession and almost his entire compositional output is comprised of vocal music, particularly motets, masses, and chansons. He had a particularly great influence on the motet as a genre during his lifetime, not only because he composed so many, but also because he almost seemed to reinvent every piece by clearly and carefully setting each text while simultaneously using innovative polyphonic techniques to enliven the words.

Praeter rerum seriem, a perfect example of Josquin's fine motets, is a six-voice setting of a Christmas text emphasizing the virgin birth of Jesus, which in all respects marked an occurrence "beyond the [natural] order of things." The foundation of this motet was a commonly heard plainchant in Josquin's time and here it is slowed down to create an intensely quiet and mysterious sound. The vastness of the chant melody is made all the more apparent by the fact that it is not only placed in the tenor voice, but also more noticeably in the higher cantus voice. Josquin freely juxtaposes syncopations and motives within the two bassus and altus parts respectively. However, the altus will often echo material heard earlier in the bassus lines, and the two separate voice parts have a kind of antiphonal relationship throughout the motet. Josquin's mastery of invertible counterpoint is highlighted by the section at "Nec vir tangit viriginem," where the two bassus voices sing material that is later inverted in the altus voices. This same technique is repeated at "nec prolis" until all of the voices unite for the final cadence on "novit pater."

Praeter rerum seriem
parit Deum hominem
virgo mater.

Beyond the [natural] order of things,
God and man are born of
a virgin mother.

Nec tangit virginem,
nec prolis originem
novit pater

No man touched the virgin
nor is the child's origin known to
the father.

Sérénade d'Hiver

Camille Saint-Saëns

Camille Saint-Saëns was a French late-Romantic composer, pianist, and organist. As a child, he showed a musical prowess comparable to that of Mozart and gave a piano recital in Paris at the age of eleven. He entered the Paris Conservatory in 1846 at the age of thirteen and later became a professor at the École Niedermeyer in 1861 (among his pupils was Gabriel Fauré). He is most well-known for his large scale works such as the opera *Samson et Dalila*, the symphonic poem *Danse Macabre*, and the fourteen movement musical suite *Le carnaval des animaux*. He was also a co-founder of the Société Nationale de Musique, which was founded to encourage the development of French instrumental music. Members included Gabriel Fauré, César Franck, Ernest Guiraud, Jules Massenet, and Henri Duparc among others.

While Saint-Saëns was widely known as an instrumental composer, he also wrote several works for male chorus. *Sérénade d'Hiver*, for four male voice parts, was written during the same period of time that he began composing *Samson et Dalila*. The lively 3/4 of la, la, la's in the introduction set the scene for the piece, as Henri Cazalis's poetry is about a group of young men braving the cold winter to serenade a young woman from underneath her window. In the first section the voices enter boldly in block chords while the lower bass voices croon sweet melodies in solo. The second section showcases the tenor parts in duet as they dejectedly sing that although the doors are closed to them, they hope that their song may open her soul to them. The third section changes from triple meter to duple as the men brandish their bravado about withstanding the harsh winter gusts as they sing "the wind is cold, but who cares if your rosy face casts a ray of sun on us." They also praise the young madam's singing, telling her that in her home "the nightingale always sings," as they imitate the bird's song. The first section material returns as they ask her to "deign" to learn who they are as they are hiding their faces under masks. They then proudly remind her that the are gentleman "full of honor and courtesy" and that there are only two loves in their hearts, with which they hope to woo her, women and poetry. The introductory la, la, la's playfully return as they continue to charmingly serenade the lovely young woman.

La, la, la...
Nous venons pour chanter, Madame,
La Sérénade en votre honneur:
Puissions-nous avoir le bonheur
Que la chanson plaise à votre âme.

La, la, la...
We come to sing, madam,
The serenade in your honor;
May we have the happiness
That the song pleases your soul.

Toutes les portes nous sont closes,
Que l'âme du moins s'ouvre à nous,
Qui ne demandons à genoux
Qu'un sourire à vos lèvres roses.

All doors are closed to us,
May the soul open to us,
Who only ask on bended knee
For a smile from your red lips.

Il vente, il fait froid, mais qu'importe
Si votre visage vermeil
Nous jette un rayon de soleil
Qui nous réchauffe à votre porte.

The wind, it is cold, but what matter
If your rosy face
Casts a ray of sun on us
To warm us at your door.

Du printemps la lumière aimante
Rit chez vous en toute saison,
Et, Madame, en votre maison
Tous les jours le rossignol chante.

The loving light of spring
Smiles in you in all seasons,
And, madam, in your house
A nightingale sings every day.

Maintenant voulez-vous connaître
Qui sont ces gens masqués de noir
Vous venant dire le bonsoir
Et chanter sous votre fenêtre ?

Now do you wish to know
Who these strangers masked in black are
Coming to bid you good evening
And singing beneath your window?

Daignez apprendre qui nous sommes :
Nos yeux sont cachés sous des loups,
Mais nous sommes des gentils hommes,
C'est pour mieux rire des jaloux

Pleins d'honneur et de courtoisie,
Gardant deux amours en nos coeurs,
Les Dames et la poésie.
La, la, la...

Deign to learn who we are:
Our eyes are hidden by wolf masks,
The better to laugh at the jealous,
But we are gentle men,

Full of honor and courtesy,
Cherishing two loves in our hearts:
Ladies and poetry.
La, la, la...

Collegiate Chorale

Lauda Jersualem from Vespro della Beata Virgine — Claudio Monteverdi

Claudio Monteverdi was an Italian composer, singer, and viola di gambist and is often regarded as revolutionary, as his work is considered responsible for the transition from the Renaissance to the new musical styles of the early Baroque. Monteverdi expressed the desire to move away from the restrictions of Renaissance polyphony (*prima prattica*) in order to move towards music that would "move the whole man." He believed that the music should reflect the text as much as possible and felt that rules or accepted musical conventions should be bent to in order to achieve his purpose (*seconda prattica*).

Monteverdi is best known for his operas and madrigals and wrote relatively little church music. However, the grand scale of the *Vespro della Beata Virgine* does match Monteverdi's personal flair. The work was published in 1610 after Monteverdi had been employed at the ducal court in Mantua. The original purpose of the work has been subjected to much discussion and although the issue is not settled, it is generally believed that Monteverdi was attempting to demonstrate his mastery of a variety of "modern" church styles (e.g. sonata, motet, hymn, psalm) using the Vespers as his artistic vehicle. Some scholars view the work as assimilating both *prima prattica* and *second prattica* in that Monteverdi employs genres encompassing both styles. The freedom of the psalm settings are derived from madrigal writing, but he is still careful to link them to more traditional techniques by basing the psalms on plainchant melodies. However, the psalms are juxtaposed with virtuoso motets, which are shaped by his facility in the new monodic style of his operas.

"Lauda Jerusalem" is the fifth psalm within the Vespers and is written for seven voices - two choirs of three voices (soprano, alto, bass) and a unison tenor cantus firmus. The opening of the movement begins with a call and response of "Lauda" between the tenor and double choir. The harmony fluctuates with the position of the reciting tone of the chant, never establishing a regular pattern. Monteverdi cuts the thickness of the texture by setting the two choirs in frequent antiphonal responses, allowing more frequent exchanges and greater rhythmic complexity. The overall structure of the movement is determined by text and the varying antiphonal and imitative gesture changes with each grouping of verses of the psalm. For example at the text "Quoniam" the two choirs are simply antiphonal, in alternating exchange. However, at "Emmitet verbum suum" the texture is layered: each separate choir is homophonic, but the second choir is imitative of the first. At "non fecit taliter" the most complex syncopation ensues, each voice part is imitative of its pair in the other choir, but when one is on the beat, the other is off. The tension created by this thickness is ingenious because it then beautifully cadences to begin the grand "Gloria Patri." The chant now achieves greater prominence by moving from the tenor voice to the first soprano voice. The "sicut erat" unites into homophony, followed by an imitative texture at "et in saecula saeculorum" that rhythmically echoes the "sicut erat" phrase. An expansive polyphonic "Amen" section, now free of plainchant, majestically concludes the movement.

Lauda, Jerusalem, Dominum;
Lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
Benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.

Praise the Lord, O Jerusalem;
Praise thy God, O Sion.
For he hath strengthened the bars of thy gates
And blessed are thy children within thee.
He sendeth his commandment upon earth
and his word runneth sw

Qui emittit eloquium suum terræ:
Velociter currit sermo ejus.
Qui dat nivem sicut lanam;
Nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas:
Ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea;
Flabit spiritus ejus, et fluent aquæ.
Qui annuntiat verbum suum Jacob,
Justitias et judicia sua Israël.
Non fecit taliter omni nationi,
Et judicia sua non manifestavit eis.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

He maketh peace in thy borders
and filleth thee with finest wheat.
He giveth snow like wool
and scattereth the frost like ashes.
He casteth forth his ice like morsels,
before his cold who can stand?
He sendeth out his word and melteth them
his spirit blows and the water flows.
He sheweth his word unto Jacob his statutes
and judgments unto Israel.
He hath not dealt so with any nation,
and his judgments he hath not made manifest.
Glory be to the Father, and to the Son,
and to the Holy Ghost:
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Bogoroditse Devo

Arvo Pärt

Arvo Pärt was born in Paide, Estonia in 1935 and is one of the first Estonian composers to achieve international recognition. Pärt was raised in an environment of repression and artistic censorship because of Soviet rule over the Baltic nations. He fulfilled his military service as a snare drummer in an army band, and worked as a recording engineer at the Estonian broadcasting station for 10 years. Pärt's early music included the use of serialist and collage techniques. In the late 1960s, he abandoned these techniques after suffering a serious creative crisis and withdrew from composition for several years. During this time he examined Gregorian chant, the music of Renaissance composers such as Palestrina and Lassus, and the music of the Russian Orthodox Church. From this emerged the style known as *tintinnabuli* (the ringing of bells) and purity of sound became the foundation of his compositional technique.

Bogoroditse Devo is a brief setting of the Ave Maria text from the Orthodox Liturgy. It was written as a gift for the Choir of Kings College, Cambridge, and was premiered at their annual Lessons and Carols service in 1991. The mood of the piece is somewhat atypical of Pärt's more meditative writing with lively rhythms and a brisk tempo enlivening the text from the onset of the piece. The static rhythms within changing meters, as well as the conjunct, stepwise melody show the influence of Gregorian chant on this particular piece. Pärt uses the meter changes and accent marks accentuate the natural inflection of the Russian text. The music builds tension quickly through the layering of voices in combination with the gradual intensification the dynamics and comes to its climax in eight-part harmony at "jako Sspássa rodilá." The dynamic marking suddenly dies down to a subito piano where the hushed text is repeated through in its entirety until the resolution at the simple, calm cadence.

Bogoróditse Dévo, ráduisya,
Blagodátnaya Maríye, Gospód s tobóyu.
Blagoslovyéna Ty v zhenákh,
i blagoslovyén plod chréva Tvoyegó,
yáko Spása rodilá yesí dush náshikh.

Rejoice, O Virgin Mother of God,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb,
for Thou hast borne the Savior of our souls.

Trois Chansons

Maurice Ravel

Maurice Ravel is a 20th-century French composer of mixed Swiss and Basque heritage. He entered the Paris Conservatory at the age of 14 where he studied composition with Fauré and stayed for 16 years. He competed for the *Prix des Rome* five separate times between 1900 and 1905, and his repeated failure to gain the first prize incited public outrage. He volunteered for service in 1914 when World War I broke out and made several attempts to enlist in the air force as a pilot, however he was refused on medical grounds and was instead made a driver for the transport corps.

1914 was also the year that Ravel began writing both the text and the music for his *Trois Chansons* for a cappella choir. During this time Ravel took an interest in the traditional forms of the French musical past and was inspired by the text and style of French chansons, on which the *Trois Chansons* are modeled. Ravel's harmonies are considered impressionistic in technique and extend the range of tonality by the manipulation of unusual chords, particularly seventh chords. "Trois beaux oiseaux du Paradis" is the second piece in the set and is dedicated to Paul Painlevé, a cabinet minister whose help Ravel had tried to solicit in his attempts to enter the air force. The delicate melody is sung by soloists throughout the piece and each soloist plays a separate role. The soprano is a young woman who has lost her love to the battles of war, while the alto, tenor, and bass soloists portray the three different birds of paradise. The wordless chorus serenely moves through various chords centering on F minor with C major transitions. The soprano soloist asks each bird what they have brought her and as the text moves to the red bird (the bass soloist), the music changes to a somber, melancholy mood as the red bird replies that he brings her the faithful heart of her lost love. A C minor arpeggio is heard in the wordless chorus, which can be interpreted as a kind of foreshadowing of the grave news the red bird will come to bear.

The third piece in the set, "Ronde," illustrates the influence of early French chansons on Ravel's compositions. The playful, staccato melody is passed around from voice to voice framed by lighthearted la, la, la's in other parts. The sopranos begin with the melody as old women warning young maidens not to go to the woods of Ormond because they are filled with magical and wicked creatures (centaurs, mermaids, hobgoblins, she-devils, ogres, etc.). Ravel cleverly changes the duple meter to triple at the end of the short phrases to emphasize new statements of text. As the list of monsters grows longer, the hysteria escalates through fast triplets and intensifying dynamics until the women finally cry out. The tenors then enter to fill the role of anxious elders warning the young men as well not to go out in the woods. Ravel simply uses repetition and variation to develop the overall themes as the text plays out. A sudden tempo change brings the tongue-in-cheek entrance of the young men and women as they tell the elders not to worry, they won't be going to the woods any longer. However, the music builds to its highest point at the final fortissimo yell only to suddenly return to a mischievous piano as the young maids and lads impishly imply that they have no interest in the woods since the elders scared off all the fabled creatures.

Trois beaux oiseaux du Paradis,	Three lovely birds from Paradise,
(Mon ami z'il est à la guerre)	(My beloved is to the fighting gone)
Trois beaux oiseaux du Paradis	Three lovely birds from Paradise,
Ont passé par ici.	Have flown along this way.
Le premier était plus bleu que ciel,	The first was bluer than Heaven's blue,
(Mon ami z'il est à la guerre)	(My beloved is to the fighting gone)
Le second était couleur de neige,	The second was white as the fallen snow,
Le troisième rouge vermeil.	The third was wrapped in bright red glow.
"Beaux oiselets du Paradis,	"Ye lovely birds from Paradise,
(Mon ami z'il est à la guerre)	(My beloved is to the fighting gone)
Beaux oiselets du Paradis,	Ye lovely birds from Paradise,
Qu'apportez par ici?"	What brings you this way?"
"J'apporte un regard couleur d'azur.	"I bring to you a glance of azur.
(Ton ami z'il est à la guerre)"	(Thy beloved is to the fighting gone)"
"Et moi, sur beau front couleur de neige,	"And I one fairest snow white brow,
Un baiser dois mettre, encor plus pur."	A fond kiss must leave, yet purer still."
"Oiseau vermeil du Paradis,	"Thou bright red bird from Paradise,
(Mon ami z'il est à la guerre)	(My beloved is to the fighting gone)
Oiseau vermeil du Paradis,	Thou bright red bird from Paradise,
Que portez-vous ainsi?"	What brings you to me?"
"Un joli coeur tout cramoisi ...	"A faithful heart all crimson red
(Ton ami z'il est à la guerre)"	(They beloved is to the fighting gone)"
"Ah! je sens mon coeur qui froidit ...	"Ah! I feel my heart growing cold...
Emportez-le aussi."	Take it also with thee."

No. 3. Ronde

[Les vieilles]
N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres, de centaures,
de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diablotins,
Des chèvre-pieds, des gnomes, des démons
Des loups-garous, des elfes, des myrmidons,
Des enchanteurs et des mages,
Des stryges, des sylphes, des moines-bourrus,
Des cyclopes, des djinns, gobelins,
Korrigans, nécromants, kobolds ...

[Les vieux]
N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein de faunesses,
de bacchantes et de males fées,
Des satyresses, des ogresses et des babaïagas,
Des centauresses et des diablesses,
Goules sortant du sabbat,
Des farfadettes et des démones,
Des larves, des nymphes, des myrmidones,
Hamadryades, dryades, naïades, ménades, thyades,
Follettes, lémures, gnomides,
Succubes, gorgones, gobelines ...
N'allez pas au bois d'Ormonde.

[Filles et garçons]
N'irons plus au bois d'Ormonde,
Hélas! plus jamais n'irons au bois.
Il n'y a plus de satyres,
plus de nymphes ni de males fées.
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
De faunes, de follets, de lamies,
Diables, diablots, diablotins,
De chèvre-pieds, de gnomes, de démons,
De loups-garous, ni d'elfes, de myrmidons,
Plus d'enchanteurs ni de mages,
de stryges, de sylphes,
De moines-bourrus, de cyclopes, de djinns,
De diabloteaux, d'éfrits, d'aegypans,
de sylvains, gobelins,
Korrigans, nécromans, kobolds ...
N'allez pas au bois d'Ormonde,
Les malavisées vieilles,
Les malavisés vieux
Les ont effarouchés. Ah!

[Old women]
Go not to the woods of Ormond,
Maidens beware, go not to the woods
They are full of grim satyres, and of centaurs,
Of cunning wizards,
Of hobgoblins and of incubus,
Ogres, imps,
Fauns, goblins, the lamies,
Devils, diablots, diablotins,
The goat-footed, gnomes, demons,
Werewolves, elves, myrmaids
Enchanters, magicians,
Of vampires, sylphs, gruff-monks,
Cyclops, the jinn, goblins,
Elves, necromancers, kobolds

[Old men]
Go not to the woods of Ormond,
Young lads beware, go not to the woods.
They are full of fauns,
bacchantes, and male fairies,
Of the satyr, the ogres and babaïagas,
Of centaurs and devils,
Ghouls out of the Sabbath,
Of farfadettes and demons,
Larvae, nymphs, Myrmidons,
Hamadryads, dryads, nymphs, maenads, thyades,
She-hobgoblins, lemurs, gnomides,
Succubi, gorgons, goblins ...
Do not go to the woods of Ormonde.

[Maidens and lads]
Go down to the woods of Ormonde,
Alas! never again will we go to the woods.
There are more than satyrs,
nymphs or more male fairies.
or leprechauns, incubi,
ogres, goblins,
fauns, goblins, of lamies,
Devils, diablots, diablotins,
Goat-footed, gnomes, demons,
Werewolves or elves, myrmidons,
No more enchanters or magicians,
of vampires, sylphs,
Monks-gruff, cyclops, the jinn,
diabloteaux, of efrits, of aegypans,
of Sylvans, goblins,
Elves, necromancers, kobolds ...
Do not go to the woods of Ormonde,
The misguided old women,
And misguided old men
Frightened them all away, Ah!

Kein schöner Land

Wilhelm Zuccalmaglio, arr. Wolfram Buchenberg

German composer **Wolfram Buchenberg** was born in the Upper Allgaü region of Bavaria. In 1982, he began his studies at the Hochschüle für Musik und Theater in Münich in music education and studied composition with Dieter Acker. Buchenberg now conducts several ensembles at the same school as well as teaching piano. While he has composed in many genres ranging from solo works to orchestral pieces, he is better known for his choral works.

Kein schöner Land is an old German folksong by Wilhelm Zuccalmaglio. The opening text translates to "not a more beautiful land in this time" and the pastoral melody depicts an idyllic image of a "friendly outdoor gathering on a summer evening." The simple melody is passed from different voice parts as the choir gently hums accompanying chords. Buchenberg adds his own personality to in this arrangement through the use of suspensions and unexpected seventh chords. Most noticeably, in the opening verse the progression moves from the tonic of G major to an A dominant seventh and then to an A half diminished seventh chord. In Zuccalmaglio's collection of folksongs, he titled this particular song as an evening melody and as the fourth verse is sung, it begins to sound more like a kind of lullaby as the choir echoes "gute Nacht" under the tender soprano melody.

Kein schöner Land in dieser Zeit,
als hier das unsre weit und breit,
wo wir uns finden wohl unter Linden
zur Abendzeit.

No country more beautiful in this time
As ours here, both far and near,
Where we feel well under the Linden trees
In the evening.

Da haben wir so manche Stund,
gesessen da in froher Rund.
Und taten singen die Lieder klingen
im Eichengrund.

Many hours we haves spent here,
Sitting together in a happy round.
The songs singing through
The oakglades.

Daß wir uns hier in diesem Tal,
noch treffen so viel hundertmal,
Gott mag es schenken, Gott mag es lenken,
es hat die Gnad.

That we in this valley
May meet one hundred times,
May God grant it, may God make it happen
In his grace.

Nun, Brüder eine gute Nacht,
der Herr im hohen Himmel wacht.
In seiner Güten uns zu behüten
ist er bedacht.

Now, brothers, good night,
The Lord in the high heavens watches us,
In his kindness he guards us,
As he intends to.

Gaudete Omnes

Jan Pieterszoon Sweelinck

Jan Pieterszoon Sweelinck was born in the eastern area of the Netherlands, but spent nearly all of his life in Amsterdam. "Despite his confinement to a city not known for its musical culture, he was well known throughout Europe, and he attracted many students, including Samuel Scheidt."

Among his over 250 his vocal works, *Gaudete Omnes* is the most fabulous motets. It opens with the unfolding of a virtuosic motive sung by paired voices, followed by a sustained and majestic middle section. These two sections are about inspiring all of God's creation to rejoice, followed by a dramatic build-up to a florid and glorious alleluia.

Gaudete omnes, et laetamini,
Quia ecce, desideratus advenit.
Introite in conspectu eius in exsultatione.
Scitote quoniam ipse est expectatio nostra.
Alleluia!

Rejoice and be glad, all of you
For behold, he whom you longed for comes.
Enter into his presence with singing
Know that he is our hope.
Alleluia.

Kyrie from *Mass for Double Choir* — Frank Martin

Frank Martin was a Swiss composer. The youngest son of ten sons, his father was a Calvinist minister. Martin had grown up under good musical circumstances. German music was played often in his family, which was true for Genevan musical life. Martin was profoundly impressed by a performance of Bach's *St. Matthew Passion* at the age of ten. Bach's harmony influenced him until *Piano Quintet* (1919), and Martin considered harmony as the most important element in music. Other than Bach, Chopin and Schumann provided him with the most inspiration and influence.

In his early works, the music was "linear, consciously archaic style, restricted to modal melody and perfect triads and evading the tonal gravitation of Classical and Romantic harmony." The *Mass for Double Choir* was in 1922 during this early period. It is one of two pieces set to religious texts before his commission from Radio Geneva to write a choral work to be broadcast on Armistice Day in 1944.
In *Mass for Double Choir,* the second altos' chant-like and linear line begins the entire piece. And the first altos take it over. Passing thematic lines, between choirs, or voice parts is one of the most audible ideas in the work. Even though this work is relatively not very complex or sophisticated structurally because the structure is determined by the texts, the music itself sounds very luxurious, grand and splendid.

Kyrie eleison,	Lord, have mercy,
Christe eleison,	Christ have mercy
Kyrie eleison	Lord have mercy.

Ave Verum Corpus — Ariel Quintana

Ariel Quintana was born in Argentina. He had already started accompanying by the time he was in kindergarten. He continued focusing on piano until his master's degree, when he studied choral conducting in the United States. Soon after moving to the USA, Ariel founded the *Opus 7 Chamber Singers* with people of his friends from Argentina. As a group, they have community activities, make recordings, and travel to Europe. Most recently, he finished his doctorate in the University of Southern California.

"Ave Verum Corpus" by Quintana is sustained and beautiful music with many 11th and 13th chords. At the climax, the right before the ending he used D flat 7th chord to resolve the great journey that should attract the audience's ear and heart and make them thrilled. Then, the second inversion of E flat chord and B flat chord (both have same foundation, B flat) are sung by the chorus, going to the end with the low E flat in the Basses, which sounds greatly warm and soft.

Ave verum Corpus,	Hail, true Body,
Natum de Maria Virgine:	Born of Virgin Mary,
Vere passum,	Who truly suffered,
Immolatum in cruce pro homine:	Was sacrificed on the cross for mankind:
Cujus latus perforatum,	Whose side was pierced,
Unda fluxit sanguine:	Whence flowed water and blood:
Esto nobis praegustatum	Be for us a foretaste
In mortis examine.	During our final examining.
O Jesu dulcis, O Jesu pie,	O Jesu sweet, O Jesu pure,
O Jesu Fili Mariae,	O Jesu Son of Mary,
Miserere mei. Amen.	Have mercy upon me. Amen.

The composer Jaakko Mäntyjärvi was born in Turku, Finland in 1963. He taught English and Linguistics at the University of Helsinki. He has recently worked for The English Centre Helsinki, a private translation company as an authorized translator. He also studied music theory and choral conducting at the Sibelius Academy. The musical ideas and styles of Mäntyjärvi are very unique, eclectic, and extremely practical. Various styles are fused into his works. He adopted influences from both traditional and modern compositional styles.

The text of "Double, Double Toil and Trouble" is from the play, *Macbeth*, Act 4 Scene 1. Three witches are brewing a certain magic potion while naming the ingredients. They are chanting the spell for the potion, which they will use to prophesy Macbeth's future as the King of Scotland. The text is scary and wild, especially when the second witch enumerates the disgusting potion ingredients. The music represents this texts in a wide range of ways, including different vocal effects from the choir.

Thrice the brinded cat hath mewed.
Thrice, and once the hedge-pig whined.
Harpier cries, "'Tis time, 'tis time."

Round about the cauldron go,
In the poisoned entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweltered venom sleeping got,
Boil thou first i' th' charmèd pot.
Double, double toil and trouble,
Fire burn, and cauldron bubble.

Fillet of a fenny snake,
In the cauldron boil and bake.
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double toil and trouble,
Fire burn and cauldron bubble.

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, April 12, 2012
3:00 p.m.
Room 267

Convocation

Suite in a minor — G.P. Telemann (1681-1767)
Air a l'Italien

Kelsey Johnson, *flute*
(student of Don Gottlieb)
Adrienne Fontenot, *piano*

Sonata VIII — Arcangelo Corelli (1653-1713)
Sarabande

Steven Jessie, *trumpet*
(student of Michael Tunnell)
Deanna Catlett, *piano*

Romance — Camille Saint-Saëns
(1835-1921)

Ben Taylor, *french horn*
(studentof Bruce Heim)
Deanna Catlett, *piano*

Concert Allegro — Alexey Lebedev (1924-1993)

Michael Tignor, *bass trombone*
(student of Brett Shuster)
Deanna Catlett, *piano*

From the Shores of the Mighty Pacific — Herbert L. Clarke (1867-1945)

Patrick Albert, *euphonium*
John Combs, *piano*

Sarabande et Cortege pour bassoon et piano — Henri Dutilleux (b. 1916)

Calvin McLain, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Sonata for trumpet in B flat and piano — Paul Hindemith (1895-1963)
Movement One

Kristian Kemker, *trumpet*
(student of Michael Tunnell)
Debbie Dierks, *piano*

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 12, 2012
3:00 p.m.
Bird Recital Hall

MASTERCLASS

Master Class with Chad Sloan
Candidate for Voice Position

At the River — Aaron Copland (1900-1990)

Tyler Dippold, *bass*
David George, *piano*

Snake — Jake Heggie (b.1961)

Chloe Richards, *soprano*
David George, *piano*

from *Samson* — George Frideric Handel (1685-1759)
Honor and Arms

Bradley Detro, *baritone*
David George, *piano*

APRIL VOICE RECITALS

Emily Howes, Junior Recital, Apr. 14 – 4:00 – Comstock Hall

Jasmine Davis, Graduate Recital, Apr. 20 – 5:00 pm – Comstock Hall

Haley DeWitt, Senior Recital, Apr. 23 – 8:30 pm – Comstock Hall

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 12, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Sonata for Horn and Piano (1939) — Paul Hindemith (1895-1963)
III. Lebhaft

Mason Gatch, *french horn*
(student of Bruce Heim)
Jessica Dorman, *piano*

Sonate — Paul Hindemith (1895-1963)
Massig bewegt

Amber Colliver, *trumpet*
(student of Michael Tunnell)
Jessica Dorman, *piano*

La Chasse de Saint Aubert — Henri Busser (1872-1973)

Josh Goodman, *french horn*
(student of Bruce Heim)
Jessica Dorman, *piano*

The Hollow Men — Vincent Persichetti (1915-1987)

Nathan F. Yothers, *trumpet*
(student of Michael Tunnell)
Jessica Dorman, *piano*

Sur Les Cimes — Eugene Bozza (1905-1991)

Jake Campbell, *french horn*
(student of Bruce Heim)
Nathan Yothers, *piano*

Intermezzo in B flat Major, Op 76, No. 4 — Johannes Brahms (1833-1897)

John Combs, *piano*
(student of Naomi Oliphant)

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 12, 2012
3:00 p.m.
Music Building LL65

Convocation

Two Movements for Marimba — Toshimitsu Tanaka (b. 1930)
Allegro

Matthew McClimon, *percussion (marimba)*
(student of Greg Byrne)

Cinco Bocetos — Roberto Sierra (b. 1953)
I. Preludio
II. Cancion del campo

Katie Teremi, *clarinet*
(student of Dallas Tidwell)

Bachianas Brasileiras No. 6 — Heitor Villa-lobos (1887-1959)
I. Aria

Paul Tromba, *bassoon*
(student of Matthew Karr)
Michelle Schapmire, *flute*
(student of Kathleen Karr)

Sonata — J. Rueft (1922-1999)
Prestissimo

Cambron Little, *alto saxophone*
(student of Adam McCord)

Prelude #1 — Heitor Villa-lobos (1887-1959)

China Huddleston, *guitar*
(student of Stephen Mattingly)

Libra Sonatine — R. Ryens (b. 1955)
Fuoco

Alexander Edwards, *guitar*
(student of Stephen Mattingly)

Variations on a theme of Sor, op. 15 — Miguel Llobet (1878-1938)

Parker Scinta, *guitar*
(student of Stephen Mattingly)

Groovin' High — Dizzy Gillespie
Oleo/Moose the Mooch

Shawn Knabel, *jazz guitar*
(student of Craig Wagner)
Nick Kaizer, *trumpet* John Brody, *bass*
Gabe Jones, *drums* Kendall Carter, *piano*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Jazz Ensemble I

John La Barbera, *director*

Thursday Evening
April 12, 2012
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Jazz Ensemble I Personnel

Saxophones
Ryan Sanders
Samir Kambarov
Graeme D Gardiner
Chris Clark
Shane Porter

Trumpets
Don Woods
Jesse McBee
Joseph Thieman
Nick Kaizer

Trombones
Mike Smith
Tim Doyle
Michel Tignor
James Clark

Javier Perez Sandoval	**Guitar**
Kendall Carter	**Piano**
Luke McIntosh	**Bass**
Will Fisher	**Drums**

PROGRAM

Free As A Bird	Don Sebesky (b.1937)
Roman Notes	John La Barbera (b.1945)
El Intensos	Javier Perez Sandoval (b.1982)

Melanie Burrier, *flute*

God Bless The Child	Billie Holiday (1915-1959) Arthur Herzog, Jr. (1900-1983)
In Lieu Of You	Christopher Clark (b.1984)
This I Dig Of You	Hank Mobley (1930-1986)
Sadly	Don Sebesky
Madly	Don Sebesky

University of Louisville School of Music

presents

Chad Sloan, baritone

MM, The Juilliard School, 2005
BM, University of Louisville, 2002

with

Debbie Dierks, piano

Comstock Hall – Thursday April 12, 2012 – 2:00 pm

PROGRAM

Mache dich, mein Herze rein (*St. Matthew Passion*)	Johann Sebastian Bach (1685-1750)
Rivolgete a lui lo sguardo (*Così fan tutte*)	Wolfgang Amadeus Mozart (1756-1791)
3 songs from *Banalités* Hôtel Voyage à Paris Sanglots	Francis Poulenc (1899-1963)
Miniver Cheevy	John Duke (1899-1984)
Neurotic and Lonely (*Craigslistlieder*)	Gabriel Kahane (b. 1981)

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Master Class with Mr. Sloan
Bird Hall – 3:00 pm
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String Chamber Music Recital
April 12, 2012
Bird Hall, 7:00 p.m.

Up Where the Air gets Thin (1985) — Libby Larsen (b. 1950)

Nicholas Volpert, cello, Sam Zaccone, double bass

Piano Trio No. 1 in D minor, Op. 32 — Anton Arensky (1861-1906)
Elegia

Piano Trio no. 2 in E minor, Op. 67 — Dmitri Shostakovich (1906-1975)
Allegro con brio

Ethan James McCollum, piano, Marina Konishi-Comfort, violin, Ryan Snapp, cello

String Quartet in F major, Op. 18, No. 1 — Ludwig van Beethoven (1770-1827)
Allegro con brio

Mary Reed and Alexander Moore, violins, James Hardin, viola, Nick Weiner, cello

Duo Op. 39, No. 4 — Reinhold Gliere (1875-1956)
Berceuse

Chole Meinshuasen, violin
Chelsea Getty, cello

Quartet in D Major, Op. 18, No. 3 — Ludwig van Beethoven (1770-1827)
Andante con moto

Michael Lambert and JaLisha Boyd, violins, Geoff Britton, viola, Jared Latta, cello

Five Duets — Bela Bartok (1881-1945) arr. Primrose
Menuetto
Summer Solstice Song
Play Song
Ruthenian Song
Pillow Dance

Morganne McCool and Amber Crist, violas

Quintet, Op. 39 — Sergei Prokofiev (1891-1953)
Tema
Variation I
Variation II
Andante energico

Teil Hanson, oboe
Dylan Lloyd, clarinet
Daniel Parker, violin
Elena Dias, viola
Matthew Boothe, double bass

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Bradley Curtin, *trumpet*

Student of Dr. Michael Tunnell

with

Lauren Roerig, *bassoon*
Phil Steinmetz, *trombone*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
April 13, 2012
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Concerto in E flat major — Johann Nepomuk Hummel (1778-1837)
- Allegro con spirito
- Andante
- Rondo

Quiet City — Aaron Copland (1900-1990)

Lauren Roerig, *bassoon*

Melodie — Vladimir Peskin (1906-1988)

Pause

Sonata Prima per Trombetta Sola — Giovanni Bonaventura Viviani (1638-c. 1692), ed. Edward Tarr
- I.
- II.
- III.
- IV.
- V.

Lauren Roerig, *bassoon*

Divertimento für Trompete, Posaune und Klavier, Op. 31 — Boris Blacher (1903-1975)

Allegro
Andantino
Presto
Moderato
Allegretto
Andante
Presto

Phil Steinmetz, *trombone*

I Vow to Thee, My Country — Gustav Holst (1874-1934)

Program Notes

Concerto in E-flat Major — **Johann Nepomuk Hummel**

The successor of Haydn as the Kapellmeister at the Court of Esterhazy in Vienna, Johann Nepomuk Hummel was a composer of great quality often overshadowed by his well known contemporary, Ludwig van Beethoven. An extremely talented pianist as well, Hummel's skills and prodigy like resemblance to his teacher W.A. Mozart enabled him to benefit from a career that took him throughout Europe, also holding court posts at Stuggart and Weimar. Hummel's concerto was completed in December of 1803 and premiered on New Year's Day of 1804 by court trumpeter Anton Weidinger, the same trumpeter in which Haydn's well known concerto was composed. Originally written for the keyed trumpet, an instrument whose timbre more resembles that of a clarinet, this concerto was initially composed in the key of E major. With the advent of the valve and the development of what we now know as the "modern" trumpet, there was little use for this work's native horn causing the piece to essentially fall by the wayside. Following a 150 year hiatus in its performance, trumpeter Armando Ghitalla resurrected the concerto and released the first printed edition and recording of the work.

Although this work was composed at the dawn of the Romantic Era, its clear Mozartean influence is easily heard. The first movement is built in a double-exposition sonata form and its first heralding theme is reminiscent to that of Mozart's *Haffner* Symphony (No. 35). Contrasted by a skipping dotted-eighth sixteenth theme, the first movement continues on to follow sonata form precisely, modulating to a second key area and then back again to finish out the movement. The *Andante* second movement is in wonderfully stark contrast to the first, incorporating beautifully operatic melodies consisting of long sustained notes and triplets. Finally, closing out the concerto is a spritely *Rondo*, marked by a vast amount of multiple tonguing and concluding in a triumphant, fanfare-like, ending.

Quiet City **Aaron Copland**

One of the world's most well known composers, American or otherwise, Aaron Copland's music can be heard in numerous genres from the ballet theatre and television screen, to avant-garde and serial music. Most recognizable by his use of quartal/quintal harmonies, Aaron Copland's music is what most audiences would denote as "American" in tonality. Copland attended the Fountainebleau School of Music in Paris and studied composition with Nadia Boulanger for 3 years, who would serve as his most influential teacher.

Quiet City was wrought from preexisting incidental music heard in Irwin Shaw's play by the same name, premiered in 1939 in New York City. The original music for the play was orchestrated for clarinet, saxophone, trumpet and piano. Eventually reworked by Copland for trumpet, English horn, and string orchestra, today's performance will substitute in the bassoon and piano, respectively. Written in the spirit of creating the sounds of a large city, this work consists of ethereal and lamenting themes traded between the two solo instruments. The work in its second form was premiered by the Saisenberg Little Symphony Orchestra on January 28th, 1941.

Melodie **Vladimir Peskin**

The connection formed between famed Russian trumpeter Timofei Dokshitzer and composer, pianist Vladimir Peskin is one that sparked a notable output of trumpet works during the years leading up to WWII. Little is known about Peskin other than that he taught at the preparatory division of the Central Music School at the Moscow Conservatory, where he was introduced to a 14 year old Dokshitzer upon his admittance to the school. It is unclear whether or not this beautiful, lilting *Melodie* was composed for Dokshitzer, but without the linkage of these two musicians it is unlikely that much of Peskin's other repertoire for the instrument would exist. Peskin's other works for trumpet include 3 concerti, *Variations* for trumpet and piano, two poems, *Scherzo, Rondo-Scherzo,* and other small pieces similar to *Melodie.*

Sonata Prima per Trombetta Sola **Giovanni Bonaventura Viviani**

Giovanni Bonaventura Viviani was born in Florence, Italy in 1638 and published the *Sonata Prima per Trombetta Sola* in 1678, along with a second sonata for trumpet and organ. Viviani spent the early part of his career at Innsbruck (Austria) as a violinist and later as court music director. Eventually moving to Rome, Viviani became the Nobile del Sacro Romano Imperio and would spend the latter part of his life in Pistoia where he was named chapel master of the Pistoia cathedral. Following his time in Pistoia, all traces of him disappear.

Although being performed today on the modern piccolo trumpet, this work was originally written for the Baroque trumpet. Stylistically speaking, works of this period differ greatly from modern performance practices, most importantly in the idea of *note inégales*, which as the name implies calls for an uneven, elegant nature to the music. Although the edition being performed today does incorporate tempo markings, it should be noted that these are only supplementary guidelines added by editor Edward Tarr and are not of the composer's notation.

Divertimento for Trumpet, Trombone, and Piano **Boris Blacher**

Boris Blacher began his life in China, born into a German family living in the Russian-speaking town of Niuzhuang in the northeastern part of the country. Eventually studying mathematics and architecture by the wishes of his parents, Blacher moved to Berlin in 1924 where he studied composition with Friedrich Ernst Koch at the Berlin Hochschule für Musik. By 1938 he was appointed to the Dresden Conservatory where he taught composition and was eventually forced to step down because of his anti-Nazi beliefs. Blacher's music is characterized as being playful and lighthearted in nature, and this work is no different. Composed in seven short movements, the work uses several different instrument combinations, utilizing the whole ensemble, solo trombone and piano, solo trumpet and piano, trumpet and trombone alone, as well as solo piano, creating various timbral and character contrasts.

I Vow to Thee, My Country — Gustav Holst

I Vow to Thee, My Country started life as a poem written by Sir Cecil Spring-Rice in 1908:

> I vow to thee, my country, all earthly things above,
> Entire and whole and perfect, the service of my love;
> The love that asks no question, the love that stands the test,
> That lays upon the altar the dearest and the best;
> The love that never falters, the love that pays the price,
> The love that makes undaunted the final sacrifice.
> I heard my country calling, away across the sea,
> Across the waste of waters she calls and calls to me.
> Her sword is girded at her side, her helmet on her head,
> And round her feet are lying the dying and the dead.
> I hear the noise of battle, the thunder of her guns,
> I haste to thee my mother, a son among thy sons.
> And there's another country, I've heard of long ago,
> Most dear to them that love her, most great to them that know;
> We may not count her armies, we may not see her King;
> Her fortress is a faithful heart, her pride is suffering;
> And soul by soul and silently her shining bounds increase,
> And her ways are ways of gentleness, and all her paths are peace.

The poem was later set to music by composer Gustav Holst in 1921 when he extracted a tune originally heard in *Jupiter* from his suite *The Planets*, composed during the years 1916-1917. Adding a small extension to the tune to accommodate the length of the poem, *I Vow to Thee, My Country* was eventually published as a hymn in 1926 and is commonly sung in England during Armistice festivities.

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Emily Howes, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Junior Recital

Saturday Afternoon
April 14, 2012
4:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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PROGRAM

from *Rodelinda* — G. F. Handel (1685-1759)
Mio caro bene

Der arme Peter — Robert Schumann (1810-1856)
I. Der Hans und die Grete tanzen herum
II. In meiner Brust da sitzt ein Weh
III. Der arme Peter wankt vorbei

Abendempfindung — W. A. Mozart (1756-1791)

La lune blanche luit dans les bois — Gabriel Fauré (1845-1924)
Green
Soir

Mai — Reynaldo Hahn (1874-1947)
Nocturne
Le rossignol des lilas

PAUSE

Six Elizabethan Songs — Domonick Argento (b.1927)
1. Spring
2. Sleep
3. Winter
4. Dirge
5. Diaphenia
6. Hymn

from *Faust* — Charles Gounod (1818-1893)
O Dieu, que de bijoux!... Ah! Je ris de me voir

Texts and Translations

G.F. Handel
from *Rodelinda*

Mio caro bene!	My beloved!
Non ho più affanni e pene,	I no longer know suffering and pain,
Non ho più affanni al cor.	I no longer have grief in my heart.
Vedendoti contento,	Seeing you happy,
Nel seno mio già sento,	I feel now in my heart,
Che sol vi alberga amor.	That only love abides in it.

Robert Schumann

Der Arme Peter	**Poor Peter**
I. Der Hans und die Grete tanzen herum,	**I. Hans and Grete dance around**
Und jauchzen vor lauter Freude.	and cheer with loud joy.
Der Peter steht so still und so stumm,	Peter stands so still and mute,
Und ist so blaß wie Kreide.	and is as pale as chalk.
Der Hans und die Grete sind Bräut'gam und Braut,	Hans and Grete are bride and groom,
Und blitzen im Hochzeitsgeschmeide.	flashing in their wedding clothes.
Der arme Peter die Nägel kaut	Poor Peter bites his nails
Und geht im Werkeltagkleide.	and goes about in workday clothes.
Der Peter spricht leise vor sich her,	Peter speaks softly to himself,
Und schauet betrübet auf beide:	gazing gloomily at the pair:
Ach! wenn ich nicht gar zu vernünftig wär',	Ah, if I weren't so sensible,
Ich thäte mir was zu Leide.	I might do myself harm.
II. "In meiner Brust, da sitzt ein Weh,	**II. "Within my heart there lies an ache**
Das will die Brust zersprengen;	that will break my heart apart;
Und wo ich steh' und wo ich geh',	wherever I stay, wherever I go,
Will's mich von hinnen drängen.	it is always pushing me onward.
"Es treibt mich nach der Liebsten Näh',	"It drives me to my beloved's presence,
Als könnt die Grete heilen;	as if Grete could heal it;
Doch wenn ich der ins Auge seh',	but when I see my woe in her eyes,
Muß ich von hinnen eilen.	I must hurry away from there.
"Ich steig' hinauf des Berges Höh',	I climb to the heights of the mountain,
Dort ist man doch alleine;	for there one can be alone;
Und wenn ich still dort oben steh',	and when I stay up there silently,
Dann steh' ich still und weine."	then I stand mutely and weep."
III. Der arme Peter wankt vorbei,	**Poor Peter staggers past,**
Gar langsam, leichenblaß und scheu.	quite slowly, as pale as a corpse, and shy.
Es bleiben fast, wie sie ihn sehn,	When they see him,
Die Leute auf den Straßen steh'n.	the people in the street almost stop in their tracks.
Die Mädchen flüstern sich ins Ohr:	Maidens whisper in one another's ears:
"Der stieg wohl aus dem Grab hervor."	"Surely he has risen from the grave!"
Ach nein, ihr lieben Jungfräulein,	But no, dear young girls,
Der steigt erst in das Grab hinein.	he has not yet climbed into his grave.
Er hat verloren seinen Schatz,	He has lost his love;
Drum ist das Grab der beste Platz,	therefore the grave is the best place for him.
Wo er am besten liegen mag	There he might best lie
Und schlafen bis zum Jüngsten Tag.	and sleep until Judgement Day.

W.A. Mozart

Abendempfindung

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entflieh'n des Lebens schönste Stunden,
Flieh'n vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht– mir weht, wie Westwind leise,
Eine stille Ahnung zu–
Schließ ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werd't ihr dann an meinem Grabe weinen,
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch weh'n.

Schenk auch du ein Tränchen mir und pflücke
Mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme
dich nur nicht, sie mir zu weih'n;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

Evening Feeling

It is evening, the sun has disappeared,
And the moon radiates silver light;
Thus flee away life's most beautiful hours,
They flee past as a dance.

Soon flees life's colorful scenery,
And the curtain rolls downward;
Over is our play! The friend's tear
Flows already upon our grave.

Soon perhaps– to me the west wind blows,
Like a quiet foreboding–
I finish this life's pilgrimage,
Fly into the land of rest.

If you will then at my grave weep,
Mourning, my ashes see,
Then, o friends, shall I appear to you
And shall blow heaven upon you.

Give also a little tear to me, and pluck
For me a violet for my grave,
And with your soulful gaze
Look then mildly down upon me.

Dedicate to me a tear, and ah!
Do not be ashamed to cry.
Your tear will in my crown
Be the most beautiful pearl.

Gabriel Fauré

La lune blanche luit dans les bois;
De chaque branche part une voix,
Sous la ramée,
Ô bien aimée!
L'étang reflète, profond miroir,
La silhouette du saule noir
Où le vent pleure.
Rêvons, c'est l'heure!
Un vaste et tendre apaisement
Semble descendre du firmament
Que l'astre irise;
C'est l'heure exquise.

The white moon shines in the forest;
From every branch comes forth a voice,
Under the foliage,
Oh beloved!
The pond reflects a deep mirror,
The silhouette of the dark willow,
Where the wind is weeping.
Let us dream, this is the hour!
A vast and tender calm
Seems to descend from the firmament,
Which the orb clads in rainbow colors;
This is the exquisite hour.

Green

Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon cœur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue, à vos pieds reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête
Toute sonore encore de vos derniers baisers ;

Here are fruits, flowers, leaves and branches,
And here, also, is my heart which beats only for you.
Do not tear it apart with your two white hands,
And may this humble offering seem sweet to your so lovely eyes.

I come, still covered with dew,
Which the morning wind has turned to frost on my brow.
permit that my fatigue, reposing at your feet.
May dream of the cherished moments that will refresh it.

On your young bosom let me cradle my head,
Still filled with music from your last kisses;

Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

Soir
Voici que les jardins de la nuit vont fleurir.
Les lignes, les couleurs, les sons deviennent vagues;
Vois! le dernier rayon agonise à tes bagues,
Ma soeur, entends-tu pas quelque chose mourir?

Mets sur mon front tes mains fraîches
comme une eau pure,
Mets sur mes yeux tes mains douces
comme des fleurs,
Et que mon âme où vit le goût secret des pleurs.
Soit comme un lys fidèle et pâle à ta ceinture!

C'est la pitié qui pose ainsi son doigt sur nous,
Et tout ce que la terre a de soupirs qui montent,
Il semble, qu'à mon coeur enivré, le racontent
Tes yeux levés au ciel, si tristes et si doux!

Let it be soothed after the good storm,
And let me sleep a little, while you rest.

Evening
Here in the garden of the night will flower.
The lines, the colors, the sounds become waves.
See! the last ray is dying at your rings.
My sister, do you hear something dying?

Place on my head your hands fresh,
like pure water,
Place on my eyes your hands sweet,
like flowers,
And on my soul where lives the secret taste of tears
Either like a lily, faithful and pale, at your belt!

It is pity that raises again his finger at us,
And all the land of sighs that raise,
It seems to my intoxicated heart that it recounts
Your eyes raised to heaven, so sad and so sweet!

REYNALDO HAHN

Mai
Depuis un mois, chère exilé,
Loin de mes yeux tu t'en allas,
Et j'ai vu fleurir les lilas
Avec ma peine inconsolée

Seul, je fuis ce ciel clair et beau
Dont l'ardent effluve me trouble
Car l'horreur de l'exil se double
De la slendeur du renouveau,

En vain le soleil a souri,
Au printemps, je ferme ma porte,
Et veux seulement qu'on m'apporte
Un rameau de lilas fleuri!

Car l'armour dont mon âme est pleine
Y trouve parmi ses douleurs
Ton regard, dans ces chères fleurs,
Et dans leur parfum ton haleine!

May
Last month, dear exile,
Far from my eyes you worry alas,
I saw flowers the lilacs
With my inconsolate pain

Alone, I fly to the sky clear and beautiful
Whose ardent exhale troubles me.
Because the horror of exile doubles
in the splendor of renewal,

In vain the sun smiled,
To spring, I close my door,
And want only for one to bring me
A branch of lilac flowers!

Because the love of which my heart is full
There finds among his pain
Your regard, in these dear flowers,
And in their perfume, your breath!

Nocturne
Sur ton sein pâle, mon coeur dort
D'un sommeil doux comme la mort!
Mort exquise... mort parfumée!
Au souffle de la bien aimée,
Sur ton sein pâle... mon coeur dort.

On your pale breast my heart is sleeping
A sleep as sweet as death!
Exquisite death... death perfumed!
By the breath of the beloved,
On your pale breast my heart is sleeping.

Le rossignol des lilas
O premier rossignol qui viens
Dans les lilas, sous ma fenêtre,
Ta voix m'est douce à reconnaître!
Nul accent n'est semblable au tien!

Fidèle aux amoureux liens,
Trille encor, divin petit être!
O premier rossignol qui viens

The nightingale of the lilacs
O first nightingale to appear
Among the lilacs beneath my window,
How sweet to recognize your voice!
There is no song like yours!

Faithful to the bonds of love,
Trill away, divine little being!
O first nightingale to appear

Dans les lilas, sous ma fenêtre!

Nocturne ou matinal, combien
Ton hymne à l'amour me pénètre!
Tant d'ardeur fait en moi renaître
L'écho de mes avrils anciens,
O premier rossignol qui viens!

Among the lilacs beneath my window!

Night or morning, O how
Your love-song strikes to my heart!
Such ardour re-awakens in me
Echoes of April days long past,
O first nightingale to appear!

DOMONICK ARGENTO

Six Elizabethan Songs

Spring

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear ay birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

Sleep

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light,
With dark forgetting of my cares, return;
And let the day be time enough to mourn
The shipwreck of my ill-adventur'd youth:
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.
Cease, dreams, the images of day desires
To model forth the passions of the morrow;
Never let rising sun approve you liars,
To add more grief to aggravate my sorrow.
Still let me sleep, embracing clouds in vain;
And never wake to feel the day's disdain.

Winter

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt and ways be foul,
Then nightly sings the staring owl:
Tu-who!
Tu-whit! Tu-who! – A merry note!
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,

And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl
Then nightly sings the staring owl:
Tu-who!
Tu-whit! Tu-who! – A merry note!
While greasy Joan doth keel the pot.

Dirge
Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

Diaphenia
Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams:
How blest were I if thou would'st prove me.

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia, like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king, –
Then in requite, sweet virgin, love me!

Hymn
Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;

Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Charles Gounod
Oh Dieu, que de bijoux... Ah! Je ris de me voir

O Dieu! que de bijoux!
Est- un rêve charmant qui m'éblouit,
ou si je veille?
Mes yeux n'ont jamais vu
De richesse pareille!
Si j'osais seulement me parer un moment
De ces pendants d'oreille!
Ah! Voici justement,
au fond de la cassette, un miroir!
Comment n'être pas coquette?

Ah! je ris de me voir
si belle en ce miroir,
Est-ce toi, Marguerite, est-ce toi?
Réponds-moi, réponds-moi,
Réponds, réponds, réponds vite!
Non! Non! ce n'est plus toi!
Non...non, ce n'est plus ton visage;
C'est la fille d'un roi;
Ce n'est plus toi,
Qu'on salut au passage!
Ah s'il était ici!
S'il me voyait ainsi!
Comme une demoiselle
Il me trouverait belle, Ah!

Achevons la métamorphose,
Il me tarde encor d'essayer
Le bracelet it le collier!
Dieu! c'est comme une main,
Qui sur mon bras se pose! ah! ah!
Ah! je ris de me voir
si belle en ce miroir!

Oh God! What jewels!
Is it a charming dream which dazzles me,
Or am I awake?
My eyes have never seen
Riches like this!
Dare I only to adorn myself for one moment
With these earrings?
Ah, just here it is,
At the bottom of the box, a mirror!
How can one not be stylish!

Ah, I laugh to see myself
so beautiful in this mirror,
Is it you, Marguerite, is it you?
Answer me, answer me,
Respond, respond, respond quickly!
No! No! it's no longer you!
No... no, it's no longer your face;
It's the daughter of a king,
It's no longer you,
One must bow to her as she passes!
Ah if only he were here!
If he should see me thus!
Like a lady
He would find me so beautiful, Ah!

Let's complete the metamorphosis,
I am late yet in trying on
The bracelet and the necklace!
God! it's like a hand
Which is placed on my arm! Ah, ah!
Ah, I laugh to see myself
so beautiful in this mirror!

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presents

Alexandria Langella,
oboe

Student of Jennifer Potochnic

with

Deanna Cattlet, ***piano***
Peter Langella, ***guitar***

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Saturday Afternoon
April 14, 2012
4:00 p.m.
Bird Recital Hall

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PROGRAM

Oboe Concerto in D minor — Antonio Vivaldi (1678-1741)
- Allegro
- Largo
- Allegro

Moments from Women — Tina Nicholson (b.1958)
- 1. Spicy Girl

Two Insect Pieces — Benjamin Britten (1913-1976)
- The Grasshopper
- The Wasp

5 Minute Intermission

Sonatina — Malcolm Arnold (1921-2006)
- Leggiero
- Andante con moto
- Vivace

Gabriel's Oboe — Ennio Morricone (b.1928)

There Was A Time — Peter Langella (b.1963)

Program Notes

Oboe Concerto in D minor **Antonio Vivaldi**

Antonio Vivaldi, an Italian Baroque composer, is one of the most influential composers of the eighteen century. As the oboe gained popularity in the early eighteenth century, Vivaldi diverged from composing typical violin concertos and explored oboe concertos. He wrote 230 concertos for violin, fourteen for oboe and three for two oboes. The total number of concertos he wrote in his lifetime was to close to five hundred. A former priest, Vivaldi wrote his concertos for girls at the orphanage where he worked.

Vivaldi's *Oboe Concerto in D minor* is his ninth oboe concerto. The concerto follows his standard form of fast-slow-fast. His first movement is highly syncopated with arpeggiated sixteenth note passages. The *Largo* movement contains multiple modulations until finally returning to the tonic key of D minor. Reminiscent of the first movement, the last movement emphasizes the tonic key.

Moments from Women **Tina Nicholson**

Tina Nicholson studied oboe at the University of Wisconsin-Madison and has been the professor of oboe and music theory at Millikin University in Decatur, Illinois since 1987. Ms. Nicholson plays principle oboe for both the Millikin-Decatur and Danville Symphonies. While on sabbatical in 1999, she wrote *Moments from Women*. Recording artist and Professor of oboe at Michigan University Nancy-Ambrose King premiered this piece at the International Double Reed Society Convention in Buenos Aires in 2000.

In *Moments from Women* there are seven movements: *Spicy Girl, The Trol-*

lop, The Saint, The Comptroller, Circus Women- and other women who like sharp knives, and *The Lass With Green Eyes.* Each movement has a unique character that depicts different moods of women. In Nicholson's opinion, every woman has a little spiciness, promiscuity, virtuosity, drama, craziness, and control-freak tendency within themselves.

Spicy Girl is flirtatious with a Latin vibe. Chromaticism propels the melody while the rests create a yearning to continue the music. There are three parts to this movement. This first part is relaxed and slowly creeps up the range of the oboe. The second section is very short and vivace with running sixteenth notes. The last section contains key clicks that represent castanets and mirrors the yearning character of the first section.

Two Insect Pieces **Benjamin Britten**

Benjamin Britten was an English composer of the twentieth century; his compositions range from opera to chamber pieces. Among his prestigious awards, Britten was inducted into the Grammy Hall of Fame in 1998 for his composition *War Requiem.* His most famous work for oboe is his *Six Metamorphoses after Ovid.* Although his *Two Insect Pieces* is not a part of the standard repertoire for oboe, it shows Britten's typical style.

Written in 1935, *Two Insect Pieces* characterize a grasshopper and a wasp. *The Grasshopper* begins with slow staccato notes that illustrate a grasshopper calmly hopping. In the middle section, the grasshopper is being chased away by an unknown danger. The last section returns to the calmer tempo and ends with a musical question. *The Wasp* contrasts the first movement by creating tension with nervous vibrato and short melodic passages. These passages begin on unexpected beats of the measure, illustrating a frantic wasp changing its course as it pleases. Following this, a short relaxed section portrays how the wasp is tired, but he soon resumes his journey. The last section has slightly higher notes than the first section, but the rhythm remains the same. A loud surprising note in the tessitura

immediately breaks into the short dotted eighth/ sixteenth motive at the end of this movement.

Sonatina **Malcolm Arnold**

Malcolm Arnold, another influential English composer of the twentieth century, studied with Gordon Jacob. His compositions range from his nine symphonies to 132 film scores including *Bridge on the River Kwai.* Being a war veteran and former trumpet player greatly influenced his compositions. This sonatina has hints of trumpet-like fanfares and marching rhythms.

Arnold's *Sonatina* for oboe and piano, written in 1951, contains three movements. Although he titles this piece *Sonatina,* which means "little sonata," it has the characteristic of being a full sonata. The first movement fulfills a typical sonata form found in this genre. Languid motion and a recurring motive are featured in the second movement. Consistent eighth notes propel the last movement forward. The quick-changing harmonies always resolve to the tonic key of this movement, E flat major.

Gabriel's Oboe **Ennio Morricone**

Born in Rome on November 10, 1928, Ennio Morricone is most famous for his film scores. He has scored over four hundred international films and has received five Oscar nominations, three Golden Globes, one Grammy and twenty-seven Golden Records. Today, he conducts many orchestras that play his compositions.

Gabriel's Oboe was written in 1986 for the movie *The Mission.* The melancholy oboe timbre soars soloistically, creating a recognizable theme for the movie. It is written in two parts, with the repeated section having slight variation. This piece has been arranged for other instruments such

as trumpet and cello, but their timbres cannot compare to the distinctive oboe sound for which the piece was originally composed.

There Was A Time — **Peter Langella**

A guitarist from the time he was a young boy, Peter Langella later studied at the Berklee College of Music in Boston, Massachusetts. He relocated to Nashville, Tennessee in his 20's to pursue a music career. He played with a number of rock bands though the 1990's and is currently an executive with the American performing rights organization BMI (Broadcast Music Incorporated).

This reflective piece, originally written for guitar in 2010, was adapted for oboe for this performance. Mr. Langella is proud and honored to be performing this piece with his daughter, Lexie, tonight.

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Ashley Mattingly, *flute*

Student of Kathleen Karr

with

Kathleen Karr, *flute*
Deborah Dierks, *piano*

Graduate Student Recital

Saturday Evening
April 14, 2012
5:30 p.m.
Comstock Concert Hall

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PROGRAM

Cantabile et Presto — Georges Enesco (1881-1955)

Duet for Two Flutes, Op. 2 — Johann Joachim Quantz (1697-1773)
- Allegro
- Larghetto
- Presto

ed. Milton Wittgenstein (1894-1963)

Trois pièces pour flûte seule — Pierre-Octave Ferroud (1900-1936)
- I. Bergère Captive
- II. Jade

Intermission

Introduction and Variations on "Trockne Blumen" — Franz Schubert (1797-1828)
(from *Die Schöne Mullerin)*
- Introduction: Andante
- Theme: Andantino
- Variation 1
- Variation 2
- Variation 3
- Variation 4
- Variation 5
- Variation 6
- Variation 7: Allegro

"Trockne Blumen" or "Withered Flowers"

Ihr Blümlein alle, die sie mir gab,
Euch soll man legen mit mir ins Grab.
Wie seht ihr alle mich an so weh,
Als ob ihr wüßtet, wie mir gescheh?
Ihr Blümlein alle, wie welk, wie blaß?
Ihr Blümlein alle, wovon so naß?
Ach, Tränen machen nicht maiengrün,
Machen tote Liebe nicht wieder blühn.
Und Lenz wird kommen, und Winter wird gehn,
Und Blümlein werden im Grase stehn.
Und Blümlein liegen in meinem Grab,
Die Blümlein alle, die sie mir gab.
Und wenn sie wandelt am Hügel vorbei
Und denkt im Herzen: Der meint' es treu!
Dann, Blümlein alle, heraus, heraus!
Der Mai ist kommen, der winter ist aus.

All you little flowers, that she gave me
You shall lie with me in the grave.
Why do you all look at me so sadly,
As if you had known what would happen?
All you little flowers, how withered, how pale!
All you little flowers, why are you so wet?
Ah, tears will not bring the green of May,
Nor make dead love bloom again.
And spring will come, and winter will go,
And little flowers will grow in the grass.
And little flowers will lie in my grave,
All the little flowers that she gave me.
And when she wanders by on the hill
And thinks in her heart: "His love was true!"
Then, all you little flowers, come out, come out;
The spring has come; the winter is over.

-translation by M. Zadow

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Jameson Cooper, *violin*
Jacob Murphy, *violin*
Igor Fedotov, *guest violist*
Si-Yan Darren Li, *cello*

and

Carpe Diem String Quartet

Charles Wetherbee, *violin*
John Ewing, *violin*
Korine Fujiwara, *viola*
Kristin Ostling, *cello*

Octets for Strings

University of Louisville
April 15, 2012
3:00 P.M.
Comstock Concert Hall

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Program

Tango: Por una cabeza (1935)* — Carlos Gardel (1890-1935)
arranged by Matthew Naughtin
Euclid Quartet

Octet for Strings in C Major, Op. 7 (1900)* — George Enescu (1881-1955)
Très modéré
Très fougueux
Lentement
Moins vite, anime, mouvment de valse bien rythmée

Intermission

Fiddle Suite: Montana (2008)* — Korine Fujiwara
4. Cherry Blossom
5. Peasebottom
Carpe Diem String Quartet

Octet in E-flat Major, Op. 20 (1825)* — Felix Mendelssohn (1809-1847)
Allegro moderato con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

**-first performance for the Society*

The Euclid Quartet and the Carpe Diem String Quartet
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Octets for Strings
Euclid Quartet and Carpe Diem String Quartet
April 15, 2012

Tango: Por una cabeza (1935) — **Carlos Gardel (1890-1935)**

Carlos Gardel was, in the words of his biographer Simon Collier, "Latin America's first (and in many ways greatest) superstar of light entertainment in the twentieth century." He is remembered as the singer/composer who helped transform the tango into a form of popular song. Born Charles Gardes in Toulouse, France, in 1890, he immigrated to Argentina at the age of two, but only changed his name to the more Spanish-sounding Carlos Gardel when he began his singing career. He found success in music halls, through recordings, and in films, and was renowned in Latin and South America as well as in Europe for his beautiful baritone voice; the Argentine actress Libertad Lamarque described him as "the tango made flesh." He was poised for stardom in the United States after signing a contract with Paramount Pictures, but he died tragically in a plane crash in 1935 while on a concert tour.

"Por una cabeza," or "By a head," is one of Gardel's most famous songs. Appropriately for a concert just ahead of the Kentucky Derby, the song compares falling in love to compulsive gambling on horse races; both are risky ventures, and one can lose by the narrowest and most heartbreaking of margins. In the final stanza, the singer declares an end to all betting, but admits that he or she will gamble again if a sure thing comes along. Gardel sang "Por una cabeza" in the 1935 film Tango Bar, and the song has often been used in Hollywood films to represent popular music of the era, or to evoke passion or romantic intensity. The arrangement for string quartet to be heard today is by Matthew Naughtin.

Octet for Strings in C Major, Op. 7 — **George Enescu (1881-1955)**

Très modèrè
Très fougueux
Lentement - Mouvement de Valse bien rythmé

In his lifetime, the Romanian, George Enescu, was highly respected for his inspired performance as a violinist, conductor, and pianist, as well as for his perceptive and visionary teaching, whereas his work as a composer was overshadowed by that of several of his East European contemporaries, notably Szymanowski, Janáček, and Bartók. This situation has changed a bit since the centennial festival celebrations of his birth in 1981, helped by the increased availability of recordings of his music.

As the opus number indicates, the Octet for Strings is an early work, but it represents a big step beyond that of Enescu's previous published work, a Sonata for Piano and Violin. The Octet is a large, demanding composition, especially considering the fact that the composer was not yet nineteen when he finished it. Its most remarkable feature is the cyclic form in which all four move-

ments have common thematic material and are organized into one large sonata. (It would seem quite likely that he was inspired by Beethoven's Grosse Fuge, heard earlier in the season.) The first movement is the exposition, the next two constitute the development and the final movement embraces the recapitulation. All the movements incorporate the usual tempo and expressive changes expected in a full-scale four-movement sonata. In the course of working out this grand scheme, Enescu introduced an abundance of themes–by one count, a dozen of them–some of which are long and structural with contrasting and repeated segments (think Berlioz), while others are less profiled and can occur initially disguised as mere accompaniment to another theme. As the ideas develop, these themes either maintain that secondary role, or emerge later as important factors in carrying out the formal ideas. The continuous flow of thematic inventiveness enlivened by contrapuntal or counter-melodic ingenuity results in the sense of continuous movements that barely cadence internally–and then, only for hardly more than a brief moment. In short, it's a case of overflowing vitality, and one that perhaps can be best compared to a large baroque form in which the simplest succession of intervals can be invested with thematic significance.

In the first movement–essentially the sonata exposition–the two main thematic areas comprise two and five entities, respectively. The first theme is quite clearly inspired by the subject of Beethoven's Great Fugue, but given its length, inner design and extension it has more of the "spinning-out" character of a baroque melodic idea. Another of the important themes heard early in the first movement is again greatly extended with elements of sequential repetition and inner design that shift back and forth, accidentals creating maj/minor contrast. An important theme in the second thematic area (heard in the viola) is striking with its stepwise descending elements reminiscent of Brahms. Its importance is reinforced by later appearances at structural high points. Most of the major thematic ideas are first heard with a throbbing undercurrent of either a pedal tone, or a more developed ostinato–some times both–and is treated with imitations that rise out of the instrumental complex. This is such a prevalent texture that the few instances of homophony in the second portion of the movement seem all together remarkable.

Almost as soon as the second movement starts, Enescu moves into a developmental mode. Taking both old and a few new themes he quickly builds a thorough-going contrapuntal texture and builds to a climax. Here brilliant string writing comes to the fore and pushes the soft musing of the first movement into the background. By mid-movement he has addressed some of the emotive features of the viola theme from the first movement, recalled several others, and taken the opening theme to a new level of tension. Still in a developmental mode with the opening of the third movement, but now emphasizing the simple side of the tunes and rhythms in order to create the slow thoughtful kind of movement needed for the large formal outline. As this progresses, the limitations of the simple song form are broached, and as themes from the earlier movements reappear, a new rhythmic character intrudes. Eventually he turns to creating a passionate transition to the last movement, an ecstatic waltz in which familiar themes are again renewed, this time on the basis of the new meter.

Carpe Diem Quartet
Fiddle Suite, *Montana* **Korine Fujiwara**
"Cherry Blossom"
"Peasebottom"

Fiddle Suite: Montana is a piece about family, about traditions, and about the state in which I was born and raised. It is a work in five movements, written in a jazzy/bluesy/fiddle style.

The fourth movement, "Cherry Blossom," honors the traditions from my father's side of the family. My father is half Japanese. One tradition his family kept and he also shared with us was: in the spring, we would sing the Japanese folk song "Sakura" (which means "Cherry Blossom") when the cherry trees would start to bloom in our yard, in our own family's celebration of the Cherry Blossom festival. He taught us the words in both Japanese and in English. I have taken the melody of *Sakura,* slightly manipulated it into a major key, used it as the basis of the movement, and have woven it throughout the piece.

The fifth movement, "Peasebottom," honors the traditions from my mother's side of the family. Music has always been an important part of family gatherings. I grew up surrounded by music, but this was not the music of Mozart or of Beethoven. It was fiddle music. At every reunion, wedding, birth, funeral, holiday, or similar occasion when people were likely to gather, my relatives would show up with guitar, banjo, fiddle, mandolin, and/or a bass in hand, and there was always a piano wherever we gathered. Those who didn't play, always sang. We would seat ourselves in a circle and make music, learn music, share music, create music, and commune with music. One place this happened was at my grandmother's very modest cattle ranch, located in an area known by the locals as Pease Bottom. [It] is in the Yellowstone River Valley, surrounded by rolling hills and sandstone cliffs, and will forever be a special place for me. The piece "Peasebottom" is a hoedown in which I tried to capture the joy and exuberance of these family gatherings.
- *Korine Fujiwara*

Octet for Strings in Eb Major, Op. 20 **Felix Mendelssohn-Bartholdy**
Allegro moderato, ma con fuoco **(1809-1847)**
Andante
Scherzo. Allegro leggierissimo
Presto

Mendelssohn's early works were composed for performance at the regular sessions of music making that took place on Sundays at his parents' home. Apparently the idea of combining two quartets into an ensemble of eight stringed instruments was the young composer's innovative attempt to find a suitable alternative for a full orchestra for these encounters, and so he writes the following instruction in his manuscript: "This octet must be played by all instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this character." The earliest performances took place in private; the parts were published in 1832, but the score was not available until 1848, the year after Mendelssohn's death.

The Octet, one of Mendelssohn's best-known and certainly one of his most accomplished works, was composed when he was barely 16 years of age. As the title indicates, it is for eight in-

struments which are always treated as a single body (as opposed to two groups of four). Although the first three movements, which feature the first violin, frequently have quite a bit of doubling or accompaniment figures, the last movement is richly contrapuntal. No doubt, the young composer's skill in treating the stringed instruments, creating a flexible and varied texture, is the single most remarkable aspect of the work. The next notable aspects are its clarity and youthful charm.

The theme of the first movement is an impetuous, rising figure, unfurled upward like a banner, then falling back. In an extension it rises again and falls, this time, extending to fall even lower–to the violin's lowest note. When the theme passes to the cellos, a little tattoo is heard in the violin, a signal for the entrance of the second theme, a smooth melody in parallel sixths heard from within the group and one that contrasts completely with the first. Mendelssohn is both economical and clear in the development of this movement.

The second movement, in the key of C Minor, is perhaps less striking in style with its lilting *siciliano* rhythm. Its most interesting feature is the use of an arch form, a shape–often referred to as a *Bogen-Form,* or bow form–in which the first themes return after the central sections in an order opposite to the one in which they first appeared. They are also quite elaborated on this return. The middle section, in the tonic major (Eb) is very lovely.

Mendelssohn is known to have mentioned to his sister that the inspiration, or motto, for the scherzo in the Octet came from the chorus in Goethe's *Faust:*

Wolkenzug und Nebelflor / Erhellen sich von oben;
Luft im Laub, und Wind im Rohr, /- Und alles ist zerstorben.

Cover of clouds and dense mist, / light breaking through from above;
Breezes in the leaves, wind in the reeds,/-And everything is dispelled.

An exquisite movement in sonata form with two delightful tunes seem to correspond to these lines, particularly at the end when the extended sequence of chords, gets ever lighter and simply disappears in the end.

The Presto Finale might have been inspired by the last movement of Mozart's "Jupiter" Symphony, for more than one commentator has suggested that its perpetual motion and several fugal expositions might be a young boy's response to an unspoken challenge. Early in the movement, complex counterpoint and a theme that strides in regular half-notes up a fourth and down a sixth, together with masterly modulating sections seem to partake of a Mozartian delight in form and movement. But the real accomplishment in this Finale is the teasing return of the scherzo theme–a fragmentary interruption–surprising by its reappearance, and the more so as it is difficult to precisely discern when it exactly happens. Here the young composer outdoes himself as he ingeniously matches both tempo and structure of the theme from the scherzo with the two themes of the finale, and achieves, simultaneously, the sense of renewal and the creation of something new.

- Notes © Dr. Jean Christensen

Mr. John Hausmann will be giving the pre-concert presentation from 2-2:45 P.M. in room 125. Mr. Hausmann has been teaching in the Music History Division as a part-time faculty member since he received his master's degree with a thesis on Shostakovich's Thirteenth Symphony in 2010.

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville Symphonic Band

Amy I. Acklin, *director*

&

University of Louisville Wind Symphony

Frederick Speck, *director*

Sunday Evening
April 15, 2012
7:30 p.m.
Margaret Comstock Concert Hall

PROGRAM

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Whip and Spur Galop (1902)

Thomas S. Allen
(1876-1919)
Arr. Ray Cramer

Swing Low, Sweet Chariot (2000)

Steve Rouse
(b. 1953)

Tim Doyle, *conductor*
In partial fulfillment of graduate degree requirements

Incantation and Dance (1963)

John Barnes Chance
(1932-1972)

Cynthia Johnston-Turner, *conductor*

Epiphanies - Fanfares and Chorales (1994)

Ron Nelson
(b. 1929)

intermission

University of Louisville Wind Symphony

Frederick Speck, *director*

Flag of Stars (1954)

Gordon Jacob
(1895-1984)

O Magnum Mysterium (1994/2003)

Morten Lauridsen
(b. 1943)
trans. H. Robert Reynolds

Cynthia Johnston-Turner, *conductor*

"Bright" from Concerto for Flute and Wind Orchestra (2004)

Michael Mower
(b. 1958)

Kathleen Karr, *flute*

Danse Funambulesque (1925/1930)

Jules Strens
(1892-1971)

Cynthia Johnston-Turner, *conductor*

University Symphonic Band

Amy I. Acklin, *director*

Piccolo
Chelsea Reidinger, Floyds Knobs, IN

Flutes
Carrie Ellis *, Danville, KY
Lauren Morris, Crestwood, KY
Hannah Shireman Pope, Corydon, IN
Kelsey Johnson, Borden, IN
Megan Dutcher, Elizabethtown, KY

Oboe
Connor Karrick, Alexandria, KY

Clarinets
Heather Shelton *, Crittenden, KY
Emily Robison, LaGrange, KY
Ellen Trammel, Lexington, KY
Joseph Wermuth, Jeffersonville, IN
Brandy Marcum, Louisville, KY
Janelle Newton, Elizabethtown, KY
Elise Bauer, Louisville, KY

Bass Clarinet
Josh Jackson, Crestwood, KY

Bassoons
Calvin McLain *, Taylor Mill, KY
Phoebe Bell, Elizabethtown, KY

Alto Saxophones
Cambron Little *, Owensboro, KY
Nick Burke, Lawrenceburg, IN

Tenor Saxophone
Kimberly Kennedy, Cynthiana, KY

Bari Saxophone
Jimmy Caldwell, Summersville, WV

Horns
Tyler Taylor, co-principal, Louisville, KY
Jennifer Pope †, co-principal, Lexington, KY
Matt DeVore, Louisville, KY
Katherine Brodie, Crestwood, KY
Aaron Coomer, Seymour, IN

Trumpets
Gabe Wartman *, Ft. Mitchell, KY
Kristian Kemker, Salem, IN
Halston Soder, Madisonville, KY
Joe Meibers, Winchester, KY
Amber Colliver, Lexington, KY
Daniel Fieselman, West Monroe, LA

Trombones
Tim Doyle *†, Muskegon, MI
Colin Wise, Floyds Knobs, IN
Michael Tignor, Richmond, VA

Bass Trombone
Hiroshi Fukuoka †, Pocatello, ID

Euphoniums
Hardy Kikuchi *, Lexington, KY
Patrick Albert, Palmyra, IN

Tuba
Tyler Kratt, Crestwood, KY
Chris Dye, Oldham County, KY

Percussion
Spencer Zembrodt *, Florence, KY
Jecorey Arthur, Louisville, KY
Stephen Baker, Louisville, KY
Chris Cutshaw, Lexington, KY
Cody Ash, Mt. Washington, KY
Tony Johnson, Louisville, KY **
Mandi Roberts, Clarksville, IN **
Jim Weixler, Louisville, KY **

Double Bass
Matthew Boothe, Owensboro, KY **

* Denotes Principal
† Graduate Assistant
** Guest Performer

University Wind Symphony

Frederick Speck, *director*

Piccolo

Sam Williams	Alvaton
Sarah Carney	Louisville
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Flutes

Sam Williams	Alvaton
Sarah Carney	Louisville
Michelle Schapmire	Vine Grove
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Oboes & English Horn

Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN
Teil Buck	Louisville

Clarinets

Samantha Holman	Louisville
Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood
Danny Sogar	Florence
Michael Burkhead	Louisville
Katie Teremi	Ft. Mitchell
Emily Danielson	Paducah
Alex Enyart	Alexandria

Bass Clarinets

Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood

Bassoons

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	Daytona Beach, FL

Saxophones

Ryan Olexa	Lombard, IL
Damien Hicks	Crittenden
David Cecil	Richmond
Josh Warren	Louisville

Horns

Matthew Williams	Union
Mason Gatch	Milford, OH
Elizabeth Metzger	Henderson
Ben Taylor	Shelbyville
Jake Campbell	Greer, SC
Emma Keller	Sheldon, VT

Trumpets

Don Woods	Decatur, AL
Clinton Linkmeyer	Laconia, IN
Jon Wysong	Soddy-Daisy, TN
Todd Mullins	Louisville
Seth Burkhardt	Ft. Mitchell

Trombones

Ian Gregory	Centerfield
Brandon Etienne	Owensboro
Irene Andhika	Stafford, VA

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Chris Dye	LaGrange
James Clark	Smithfield

Tubas

Craig Potter	Raleigh, NC
Brandon Neal	Louisville

Percussion

Tony Johnson II	Louisville
Michael Cowan	Russellville
Mandi Roberts	Clarksville, IN
Jim Weixler	Louisville
Dylan Combs	Floyds Knobs, IN

Double Bass

Sam Zaccone	Canton, MI

Harp

Roseanna Shafer	Nashville, TN

Piano

Hiroshi Fukuoka	Pocatello, ID

CYNTHIA JOHNSTON-TURNER

Cynthia Johnston Turner is an active conductor, speaker, and conducting and ensemble clinician in the United States, Latin America, Europe and Canada. Before joining the Cornell faculty in the fall of 2004, Cynthia taught at the University of Rochester (River Campus), where she directed the Wind Symphony, and served as Director of Music at Parkside High School, Dundas, Canada. Earlier in her career Cynthia taught middle school beginning instrumental music in Toronto and choral music in Switzerland. She currently serves as a faculty member with the summer Performing Arts Institute at Pennsylvania's Wyoming Seminary and as a guest conductor with the Syracuse Society of New Music, the Ensemble formally known as X and the Austrian Festival Orchestra in Salzburg.

A Canadian, Cynthia completed her Bachelor of Music and Bachelor of Education degrees at Queens University and her Master of Music in music education and conducting at the University of Victoria. Touring with her ensembles inspired her master's thesis on the musical and personal transformations that occur on tours, and her D.M.A. thesis at the Eastman School of Music centered on Dialogues and Entertainments by William Kraft, one of this generation's leading composers. At Eastman Cynthia was the recipient of the Eastman Graduate Teaching Award in conducting, where she studied with Donald Hunsberger, Mark Scatterday, Brad Ludman, and Neil Varon. She was nominated for the Canadian Prime Minister's Leadership in Teaching Award and received the National Leadership in Education Award (Readers Digest Foundation), the Excellence in Education Award (Ontario Secondary School Teachers Federation), and the Marion Drysdale Leadership Among Women Teachers Award (also from OSSTF).

At Cornell, Cynthia is the Director of Wind Ensembles, overseeing the Wind Ensemble, Wind Symphony, Chamber Winds, and other chamber ensembles. She also serves as faculty advisor to CU Winds, a student-driven organization devoted to the promotion and performance of wind music. Cynthia has commissioned numerous new works for wind band, many of which incorporate other artistic media, and she continues to actively promote commissions by today's leading composers around the world. She works closely with the Cornell DMA candidates in composition to help present their new works for wind ensemble in concert. Under her direction, the Wind Ensemble was invited to perform at the College Band Directors National Association's Eastern Division Conference in 2007. In 2008, the Merrill Presidential Scholars at Cornell recognized Cynthia as an outstanding educator, and in 2009, she was awarded the Kaplan Family Distinguished Faculty Fellowship. Ensembles under her direction have been praised by such composers as Steven Stucky, William Kraft, Steven Bryant, Dana Wilson, and Karel Husa.

Since January 2006, Cynthia has led the Cornell Wind Ensemble on biennial performing and service tours to Costa Rica that include performances across the country, conducting masterclasses with Costa Rican teachers, instrument masterclasses for Costa Rican children, and the donation of over 250 instruments to music schools across the country.

Among other recent engagements, Cynthia has guest conducted the Provincial Honor Bands of Alberta, Manitoba, and Ontario, as well as the National Youth Band of Canada (Montreal), Concordia Santa Fe (www.concordiasantafe.org), the Ithaca College Wind Ensemble, the Eastman Wind Ensemble, the Latin American Honor Band, the National Band of Costa Rica (San Jose), the National Orchestra of Heredia, the Montclair State Wind Ensemble, SUNY Fredonia Wind Ensemble, and the Paris Lodron Ensemble and Austrian Festival Orchestra in Salzburg.

KATHLEEN KARR

Kathleen Karr is a Flute Teacher at the University of Louisville and the Principal Flutist of the Louisville Orchestra. She also currently teaches at Bellarmine University and Centre College. She has been on the Faculty at the Interlochen Arts Camp, Interlochen, Michigan.. Kathleen has performed with the Fort Wayne Philharmonic, Huntsville Symphony Orchestra, Orchestra Kentucky, Chautauqua Symphony Orchestra, Orchestra Sinfonica da Mineria (Mexico City), Owensboro Symphony and Evansville Philharmonic. She has performed numerous masterclasses and recitals throughout Kentucky, Indiana, Illinois, Mexico and Israel. Every year since 2006, Kathleen has been invited to perform masterclasses and recitals in Israel. In August 2012, she will perform in Las Vegas for the National Flute Association's Annual Convention. She received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook. Kathleen is very proud of all of her flute students at the University of Louisville and is honored to perform with the University of Louisville's Wind Ensemble. She is married to Matthew Karr, Bassoon Teacher at the University of Louisville and Principal Bassoonist of the Louisville Orchestra. They have two children - Army Ranger Special Forces Daniel Karr and Laura Karr.

PROGRAM NOTES

Whip and Spur Galop

Thomas S. Allen

Thomas S. Allen (1876-1919) was an early member of America's Tin Pan Alley, a term given to the collective group of popular music publishers and songwriters in the late 19th and early 20th centuries. In addition to playing the violin, Allen composed music for vaudeville shows and other popular venues. Allen is perhaps most famous for writing *Low Bridge, Everybody Down* in 1905, now commonly known as *The Erie Canal Song* or *FifteenYears on the Erie Canal*.

Whip and Spur is an example of a galop, a march usually written in 2/4 time taken at a very fast tempo. This piece follows a standard march form, consisting of a repeated first strain, a repeated second strain, and followed by a trio which, when repeated, is accompanied by a bugle call. The fast and energetic nature of galops such as Whip and Spur make it a natural accompaniment to circus acts, where these pieces are often heard.

Program note by Matt Williams

Swing Low, Sweet Chariot

Steve Rouse

The original tune, *Swing Low, Sweet Chariot*, was an African-American slave song made popular by the Fisk Jubilee Singers in the early 20th Century. The lyrics are a coded message, seeming to speak of a heavenly chariot coming to take the singer to Heaven. The coded message is speaking of the Underground Railroad, which helped slaves from the South escape to the North and Canada.

This arrangement, more simply titled Swing Low, was originally composed for Dr. Eric Becher and the University of Louisville Concert Band in 2000. About his arrangement, Dr. Steve Rouse remarks:

> "In my arrangement of Swing Low, Sweet Chariot, I have tried to capture the fervent, devotional character of the spiritual while coloring this more religious expression with an earthiness. In my version, this earthiness is represented by harmonies that some might consider jazz-like. I wanted to create a rich harmonic web that mingled the simple and the sophisticated, without straying too far from the basic impulse of the original song. At times the piece is very simple and pure in heart, and at other times the harmonies become luxurious, with expression that cannot be contained or held back."

Winner of the 1987 Rome Prize, Steve Rouse holds among his awards a three-year MeetThe Composer residency, a National Endowment for the Arts Composition Fellowship, two major awards from the American Academy and Institute of Arts and Letters, two major fellowships from the Kentucky Arts Council, numerous ASCAP awards, and the 1999 Research and Creative Achievement Award from the University of Louisville. Rouse's works have been performed around the globe, and his music is recorded on the Telarc, Delos, Summit, and Coronet labels. He is included in the new millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition. His music is published by C. F. Peters, MMB, Manhattan Beach Music, and Primal Press.

Program note by Tim Doyle

Incantation and Dance

John Barnes Chance

In 1959, John Barnes Chance (1932-1972) was awarded a composer-in-residence for two years as part of the Ford Foundation's Young Composer Project. TheYoung Composer Project aimed to place young composers with assignments where they could focus on writing new music and working with ensembles as they perform the works. Chance spent his time working with Herbert Hazelman of Greensboro High School in Greensboro, North Carolina. Hazelman was a fan of contemporary music and commissioned many works, including Gunther Schuller's serial work *Meditation for Concert Band*. In 1966, Chance was hired as a theory and composition professor at the University of Kentucky, where he worked until his death in 1972 of cardiac arrest from electrocution.

Incantation and Dance is in two parts; the first is slow and mysterious leading into a rhythmically driven dance. The percussion section starts the dance and remains an integral part of the ensemble through the piece. The Greensboro High School Band had nine bass clarinetists and three contrabass clarinets. Chance wrote the *Incantation and Dance* with those students in mind as is evident by the bass clarinet solo and melody lines throughout the piece. The melody repeats itself into a dizzying fanfare to end the dance.

Program note by Craig Potter

Epiphanies – Fanfares and Chorales

Ron Nelson

Ron Nelson is a widely recorded and performed composer of choral, orchestral, and wind ensemble works. He studied composition at the Eastman School of Music receiving his bachelor's degree, master's degree, and a doctorate in composition. He joined the faculty of Brown University in 1956, remaining there until his retirement in 1993. His *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band composition awards—the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. His other well-known works for wind bands are *Rocky Point Holiday*, *Chaconne*, and *Medieval Suite*.

Epiphanies (Fanfares and Chorales) was commissioned by James Keene, Director of Bands at the University of Illinois for performance at an MENC Convention on April 8, 1994. The composer provides the following program note:

> *Epiphanies* is a festive piece of extreme dynamic range. It is a series of fanfare-like proclamations announced by brass, woodwinds and percussion, which move from dissonance to consonance. It is intended to celebrate a secular, rather than religious occasion. The main theme, ten notes in length, is cast in an octatonic scale. Motives from this theme tie each proclamation and contrasting chorale-like statement together. The theme is transformed into diatonic form in the final chorale-like proclamation.
>
> *Program note by Hiroshi Fukuoka*

Flag of Stars

Gordon Jacob

An important work both for the wind band world and the University of Louisville, *Flag of Stars* (A Salute to America) was the result of a commission by the Pi Kappa Omicron fraternity for the University of Louisville Symphony Band. It was premiered on May 11, 1954 under the direction of Ernest Lyon, Director of Bands.

> According to the composer, "the overture was written during the end of 1953 and the beginning of 1954 and is intended as a gesture from an inhabitant of the Old World to those of the New. The introductory fanfare and the slow section which follows it recalls the sacrifices made by your country in both world wars in the struggle with dark forcesof destruction. The *allegro* is prompted by thoughts of the energy, vitality, and cheerfulness of the American people - young, optimistic, and full of their faith in their destiny. The second subject in 3/4 time might perhaps suggest a sort of national song and right at the end there
> is a brief quotation from the "Star Spangled Banner." But apart from any extra-musical meaning the work is constructed solidly on classical formal lines though its musical language is that of the 20th century (though not of an extreme type).

In a 1982 interview with Timothy Reynish for the first edition of the BASWBE Journal, Reynish asked, "If you could select only one work by which you were to be judged, which would you choose?" Jacob responded, "It changes from time to time so I doubt I could choose just one. My favourites are the *Clarinet Quintet* which I wrote in the '30's; the *Oboe Quartet*; more recently the *Mini Concerto for Clarinet and Strings*, which I wrote last year; and some of my pieces for band like the *Concerto for Band* and *Flag of Stars*."

O Magnum Mysterium

Morten Lauridsen

The Reynolds setting of *O Magnum Mysterium* draws Lauridsen's beautiful lyricism and poignant nonharmonic-tone figures through the vivid colors of the woodwind and brass choirs of the wind band. Lauridsen attribute his inspiration for the work to Spanish painter, Francisco de Zurbarán (1598-1664). The composer's comments on the work follow:

> In composing music to these inspirational words about Christ's birth and the veneration of the Virgin Mary, I sought to impart, as Zurbarán did before me, a transforming spiritual experience within what I call "a quiet song of profound inner joy." I wanted this piece to resonate immediately and deeply into the core of the listener, to illumine through sound.

continued on next page

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!

Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia!

Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia!

"Bright" from Concerto for Flute and Wind Orchestra — **Michael Mower**

Trained in both classical music and jazz, Michael Mower's composing and performing career have continually cross-pollinated one another. In the *Flute Concerto*, Mower's first work with wind orchestra, he was "ordered" by noted wind conductor, Tim Reynish, to "infuse some jazz into the project." Upon taking the bait, Mower states:

> I realized that hidden within the wind orchestra is a full big band, and, having written a lot for big band previously started to think of the orchestra as an augmented big band. Which of course it isn't, but as a starting point this put me more into my compositional comfort zone. It was my intention to score as lightly as possible when accompanying the flute but also to give the whole band something to get their teeth into with large tutti sections interspersed.

The opening movement, "Bright," begins with fife and drum music, which later flirts "across the room" with swing and samba, before again returning to its fife and drum roots drawing to a coy and quiet close. Though largely self-taught, Jules Strens received tutoring in orchestration from fellow Belgian composer and mentor, Paul Gilson. In addition, he studied solfège, violin and conducting at the Royal Conservatory of Brussels. Strens, along with six of his other contemporaries made up a group of composers known as the "synthesists," a sort of Belgian parallel to the French "Les Six." While they espoused the concepts of their teacher, Gilson, they advanced a provocative fusion of romantic and impressionist aesthetics in revolutionary ways.

Danse Funambulesque — **Jules Strens**

Though largely self-taught, Jules Strens received tutoring in orchestration from fellow Belgian composer and mentor, Paul Gilson. In addition, he studied solfège, violin and conducting at the Royal Conservatory of Brussels. Strens, along with six of his other contemporaries made up a group of composers known as the "synthesists," a sort of Belgian parallel to the French "Les Six." While they espoused the concepts of their teacher, Gilson, they advanced a provocative fusion of romantic and impressionist aesthetics in revolutionary ways. Deriving his sound from this premise, Strens was unafraid of allowing his music to take bizarre twists and turns. Originally written for orchestra, the composer recast his *Danse Funambulesque* for the Belgian Guides as a wind band score. Its orchestration included not only the standard wind instruments, but also keyed bugles, alto horns and bombardons. In addition, there was ample scoring for the percussion battery! The opening of the work advances a lyrical impressionist aura, while the feverish dance that follows is rich with his signature polyrhythmic energy. *Danse Funambulesque* can be translated as Dance of a Tightrope Walker or, more figuratively . . . a thrill-seeker.

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville Community Band

Hiroshi Fukuoka, *director*

&

University of Louisville Concert Band

Amy I. Acklin & Mark J. Lynn, *directors*

Monday Evening
April 16, 2012
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University of Louisville Community Band

Hiroshi Fukuoka, *director*

The Thunderer (1889) — John Philip Sousa (1854-1932)

Irish Tune from County Derry (1918) — Percy Aldridge Grainger (1882-1961)

James Clark, *conductor*

John Williams: Symphonic Soundtracks (2001) — John Moss (1948-2010)

1812 Overture (1880) — Pyotr Ilyich Tchaikovsky (1840-1893), Arr. Mark Williams (1955-2008)

University of Louisville Concert Band

Amy I. Acklin & Mark J. Lynn, *directors*

The Orange Bowl (1939) — Henry Fillmore (1881-1956)

A Percy Grainger Portrait (c.1910-20/2010) — Percy Aldridge Grainger (1882-1961), Arr. Douglas E. Wagner

As Summer Was Just Beginning (1994) — Larry D. Daehn (b.1939)

Joy (from *Awakening*) (1995) — Joseph Curiale (b.1955)

The Sinfonians (1960) — Clifton Williams (1923-1976)

Joined by the UofL Zetta Kappa Chapter of Phi Mu Alpha and special guest, Professor Dan Weeks, Tenor

UofL Alma Mater (c.1950) — Music by James Powell, Lyrics by John N. Young

University Community Band

alphabetical order

Hiroshi Fukuoka, *director*

Flutes
Deborah Benner
Brooke Fukuoka
Susan Von Hoven
Betty Muse
Kathy Revell

Clarinets
Heather Bump
Brenda Chaplin
Jane Crecelius
Karen Firkey
John Heitmeyer
Bethany Kuhnle
David McArthur
Jaime Royalty

Bass Clarinet
Louise McKinstry

Alto Saxophones
David Cloud
Sonny Neurath

Tenor Saxophone
Larry Lose

Horns
Emily Brand
Brandon Tagqrook
Stuart Urbach

Trumpets
Tim Cloud
michael Hudson
Joe Morelli
Jesse Schuler

Trombones
Larry Davis
Dave Willis

Euphoniums
Stan Frager
Richard Revell
Eric Timerding

Tubas
Matt Leedy
Craig Potter
Ori Youngblood

Percussion
Jecorey Arthur
Gaylord Long
Jim McDaniel
Spencer Zembrodt

University of Louisville Concert Band

Amy I. Acklin & Mark J. Lynn, *directors*

Flutes

Melanie Burrier, Lexington KY
Katelin Dickerson, Elizabethtown, KY
Sami Barzee, Elizabethtown, KY
Kelsey Amirault, Baltimore, MD
Caitlin Beach, Ft. Wright, KY
James Clark, Smithfield, KY
Jonathan Graves, Leitchfield, KY
Katelyn Jones, Richmond, KY
Holly Mattox, Mt. Sterling, KY
Kelly Moreman *, Stuart, FL
Stefani Purcell, Lexington, KY

Oboe

Paul Tromba, Dayton Beach, FL

Clarinets

Brandon Allen, Elsmere, KY
Jimmy Caldwell, Summersville, WV
Aaron Coomer, Seymour, IN
Julie Davis, Louisville, KY
Bradley Detro, Florence, KY
Hiroshi Fukuoka †, Pocatello, ID
Mackenzie Gentry, Tupelo, MS
Bailey Haskell, Louisville, KY
Ashley Mattingly, Owensboro, KY
Stella Pendleton, Hardinsburg, KY
Jasmine Puckett, Lexington, KY

Bassoons

Hayley Collins, Lexington, KY
Beverly Upton, Rineyville, KY

Alto Saxophones

Charlie Johnston, Eddyville, KY
Craig Potter †, Raleigh, NC
Amber Robinson, Louisville, KY

Tenor Saxophone

Karen Poe, Brandenburg, KY

Horns

Lauren Bajek, Naperville, IL
Will Brooks, Louisville, KY
Cassandra Conner, Jamestown, KY
Chelsea Durgin, New Albany, IN
Josh Goodman *, Fairfield, OH
Justin Warner, Medford, OR

Trumpets

Sara Biladeau, Villa Park, IL
Philip Clemons, Russellville, KY
Derick Hogan, Georgetown, KY
Steven Jessie, Shepherdsville, KY
Ryan Lindauer *, Louisville, KY
Justin Oberfrank, LaGrange, KY
Bryce Rush, Shepherdsville, KY
Mallory Taylor, Cadiz, KY
Dathan Utz, Corydon, IN
Chad Ward, Oldham County, KY
Nathan Yothers *, Greenville, IN
Michael Young, Frankfort, KY

Trombones

Ian Andriot, Louisville, KY
Gary Smith, Louisville, KY
Sam Stidham *, Radcliff, KY
Eric Wall, Lancaster, KY
Austin Wilson, Crestwood, KY

Euphonium

Katherine Brodie, Crestwood, KY
Brittany Carman, Hodgensville, KY
Michael Gulley *, LaGrange, KY
Brandy Marcum, Louisville, KY
Jacob Pinion, Clarksville, IN
Aaron Resing, Evansville, IN
Sam York, Glasgow, KY

Tubas

Lauren Cannady, Crestwood, KY
Meredith Grimwood, Evansville, IN
Lauren Morris, Crestwood, KY
Michael Tignor, Richmond, VA

Percussion

Dustin Davis, Louisville, KY
Megan Dutcher, Elizabethtown, KY
Aimee Edelen, Flaherty, KY
Adam Hill, Louisville, KY
Jonathan Mclean Shutt, Russellville, KY
James Nash, LaGrange, KY
Ashley Parker *, Memphis, IN
Ron Richterm Nabbs, IN
Kaity Skeen, Smithfield, KY
Nick Strong, Elsmere, KY
Cody Sturgeon, Louisville, KY

* Denotes Principal
† Graduate Assistant

PROGRAM NOTES

THE THUNDERER — JOHN PHILIP SOUSA

Known as "March King", John Philip Sousa began his music career as an apprentice in the U.S. Marine Band at the age of 13. He left the Marine Band at the age of 20 and became a conductor of various traveling stage troupes and vaudeville shows. He became the 14th leader of the Marine Band in 1880 and transformed the group to become the finest band in America. He left the Marine Band in 1892 to form his own traveling band known as the "Sousa's Band". His band made annual North American tours and numerous international tours which were interrupted only during World War I. His famous compositions include *The Liberty Bell*, *Washington Post*, and *The Stars and Stripes Forever*, which is the national march of the United States. *The Thunderer* was dedicated to the Knights Templar of Washington DC in 1889. This is one of Sousa's most well known marches, and its melody features many large leaps.

IRISH TUNE FROM COUNTY DERRY — PERCY ALDRIDGE GRAINGER

Born in 1882 in the suburbs of Melbourne, Australia, Percy Aldridge Grainger is one of the great figures in wind band literature. Grainger studied piano in Frankfurt at Hoch Conservatory from 1895 to 1901. From 1901 to 1914, he lived in London where he established himself as a concert pianist. During his London years, Grainger collected English folk songs traveling around the country. With the beginning of World War I, he moved to the United States in 1914 where he quickly reestablished himself as a concert pianist. Inclusion of U.S. to the war provoked Grainer to join the army band in 1917—first playing the oboe and soprano sax, later becoming a band director. After the war, Grainger spent his next decade touring around the world giving concerts and collecting folk tunes. His growing interest in amateur performances led him to become an educator during the 1930s. He relaunched his performing career during the Second World War, and he continued to give performances and lectures until his death in 1961. Grainger's great works for wind bands include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

Irish Tune from County Derry is a setting of an Irish folk song for band. The origin of the tune is unknown; however, the first printed melody appeared in George Petrie's *The Ancient Music of Ireland* published in 1855. Many different lyrics have been set to this melody, but the most popular is *Danny Boy* set by Frederick Edward Weatherly in 1910.

JOHN WILLIAMS: SYMPHONIC SOUNDTRACKS — JOHN MOSS

John Williams is the most decorated and one of the leading film composers of the last half-century. He has composed many memorable soundtracks including *Jaws* (1975), *Star Wars* (1977), *Superman* (1978), *Raiders of the Lost Ark* (1981), *E.T.* (1982), *Jurassic Park* (1993), and *Schindler's List* (1993). Outside of cinema, John Williams is an accomplished conductor leading many national and international orchestras—most notably the Boston Pops Orchestra from 1980 to 1993. *John Williams: Symphonic Soundtracks* is a medley featuring selections from *Harry Potter and the Sorcerer's Stone* (2001), *A.I. Artificial Intelligence* (2001), and *The Patriot* (2000).

John Moss was a major contributor to the band and orchestra catalog of educational music publisher Hal Leonard Corporation and has several hundred published works to his credit. He accepted numerous school band and orchestra commissions, and enjoyed writing for the Detroit Symphony Pops, the Canadian Brass, and the Detroit Chamber Winds.

1812 Overture

Tchaikovsky/Mark Williams

The *1812 Overture* was commissioned in 1880 by Nikolai Rubinstein for the Moscow Exhibition of 1881. The Exhibition coincided with the opening of the Cathedral of Christ the Saviour which was being constructed to commemorate the defeat of Napoleon at the hands of Russian troops in 1812. This overture contains the French national anthem and two Russian tunes to represent each side of the battle. Tchaikovsky was embarrassed about this work writing to his patroness that "The Overture will be very loud and noise, but I've written it without affection and enthusiasm, and therefore there will probably be no artistic merit in it." Nonetheless, this work is one of the most popular overtures ever composed.

The Orange Bowl

Henry Fillmore

Henry Fillmore was one of the world's most prolific and creative composers of band marches. In the 1930s, after having so far enjoyed a long and productive career as a bandmaster and composer, Fillmore's health began to decline. He then moved from Cincinnati to Florida and became actively involved with music and band programs there. One of Fillmore's good friends, John Henry, who was the band director at Deland High School in Florida, made a special request of him. Henry's band would be performing in the Orange Bowl stadium later that year and he thought it would be marvelous to perform a march specifically for that stadium, with "Orange Bowl" in the title. Thus *The Orange Bowl March* was born! It has since become one of the most universally played of all of Fillmore's marches.

A Percy Grainger Portrait

Percy Aldridge Grainger

Percy Grainger was an Australian-born composer and pianist, but his music is so influential that it has come to resonate with and be familiar to people from all over the world. *A Percy Grainger Portrait* is a medley of Grainger pieces arranged by Douglas Wagner and features distinctive material from *Irish Tune from County Derry*, *Mock Morris*, *My Robin is to the Greenwood Gone* and *Children's March: "Over the Hills and Far Away."* *Irish Tune from County Derry* fosters a melody that many listeners will recognize as it is based on "the most beloved folksong of all time." This melody from which the piece stems is a profoundly delicate one, and when the piece is played with restraint it is capable of bringing an audience to an intensely emotional state as only the most powerful music can do. *Mock Morris* does not make use of any traditional folk tunes as is typical of most of Grainger's music, but according to the composer it does incorporate rhythmic ideas that are similar to those in traditional English Morris Dance tunes. This piece was influenced by the saying, 'Always merry and bright,' and the motto is sure to be true when this piece is performed! *My Robin is to the Greenwood Gone* is based on a folksong of the same name and was taken from William Chappell's 1983 *Old English Popular Music*. Grainger has described this as a "free ramble" because the only distinct connection between the pieces is in the first nine notes of his piece that correspond to the first line of the song text. *Children's March: Over the Hills and Far Away* provides the closing material in A Percy Grainger Portrait, and pulls from the original solo piano version of the same march. Cheerful and lively, this last tune will certainly charm the audience!

As Summer Was Just Beginning

Larry D. Daehn

The impetus for the composition of this piece came from James Byron Dean (1931-1955), the intense yet short-lived movie career he had, and his tragic and unexpected death. In 16 months he made his first three movies, and before the second was even released he was killed in a car accident. He became famous and beloved as his tragedy touched the lives of many people. There is a bronze bust in his image made by artist Kenneth Kendall, and it stands in a park in Los Angeles, California. The bust shows an inscription in Greek, but translated it reads, "As Summer Was Just Beginning." This rejoinder comes from a painting by John La Farge and honors the death of a young person. Larry Daehn's choice of melody is loosely based

on a British Isles folksong, "The Winter it is past, and the Summer's here at last." He chose it in particular because Dean's heritage encompasses England, Ireland and Scotland, and also because he felt that the "simple bittersweet song seemed appropriate for remembering James Dean."

Joy (from *Awakening*) — **Joseph Curiale**

Taken from Joseph Curiale's orchestral work, *Awakening, Joy* is a triumphant assembly of sound. This piece incorporates catchy syncopated rhythms with brave brass fanfares, soloistic runs and harmonious ensemble chords. This piece has melodies the audience will walk away humming! As jubilant as this song sounds though, it is inspired by a somber experience.

> "It was during a six-month period of seclusion between April and September of 1995 that AWAKENING came forth. After a near-death experience in Southeast Asia in 1994, being re-connected to the Earth in the tranquil Southern California area in which I live did more to heal me than any medical intervention could have ever done at the time.
>
> The silence taught me everything. It brought me compassion and understanding when I needed them most. It taught me how to forgive and gave me a sense of true joy that I believe I could not have gotten any other way. All that was required was to just be still and listen . . ."

The Sinfonians — **Clifton Williams**

The Sinfonians was commissioned by the Phi Mu Alpha Sinfonia Fraternity of America, of which Williams held the high position of Province Governor. The march is based on the fraternity's theme song, "Hail Sinfonia," with words by Charles Lutton set to music of Arthur Sullivan. The piece opens with celebratory fanfares but the theme representing these words is introduced by the horns and continued by the trombones, and then by the entire ensemble.

Hail Sinfonia, come brothers Hail,
May Phi Mu Alpha ever reign,
Hearts, hands, and minds we pledge to thee,
All hail, all hail, all hail Sinfonia!

UofL Alma Mater

We thy sons and daughters stand
to sing thy highest praise.
With deepest rev'rence in our hearts
for these our college days.
Thy honor true we all defend
'tis known we love thee well.
Our thought for years to come will be
of thee our U of L!

program notes by Jennifer Pope

UNIVERSITY OF
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SCHOOL OF MUSIC

Monday, April 16, 2012
4:00 p.m.
Bird Recital Hall

Esa-Pekka Salonen

winner of the 2012 Grawemeyer Award for Music Composition
Violin Concerto

Violin Concerto, a piece by Finnish composer and conductor Esa-Pekka Salonen, has won the 2012 University of Louisville Grawemeyer Award for Music Composition.

The four-movement, half-hour concerto begins with a solitary violin, moves on to embrace a series of themes ranging from a quiet heartbeat to urban pop music and ends on a chord unlike any other in the work, said award director Marc Satterwhite. "The piece is eclectic in its influences but has a distinct personality all its own," he said.

Salonen, 53, principal conductor and artistic advisor for the Philharmonia Orchestra of London, was music director for the Los Angeles Philharmonic for 17 years. He conducted the first performance of *Violin Concerto* himself at one of his final concerts with the Los Angeles orchestra in 2009.

Leila Josefowicz, an American violinist known for championing new music, inspired Salonen's winning work and played at its premiere. Josefowicz and the Finnish National Radio Symphony will record the piece for commercial release in May.

Salonen began conducting in 1979. He has written many orchestral works that are regularly performed and broadcast worldwide, including *LA Variations, Foreign Bodies, Wing on Wing, Piano Concerto* and *Nyx.*

His *Violin Concerto* was selected for the Grawemeyer Award from among 165 entries.

Esa-Pekka Salonen, principal conductor and artistic advisor of London's Philharmonia Orchestra since 2008, is a conductor, composer and lifelong advocate of new music.

Variations have become established as modern classics, and retrospectives of his work at Musica Nova, Helsinki, in 2003, the Stockholm International Composer Festival in 2004 and Festival Presences Paris in February played to capacity audiences.

Born in Helsinki in 1958, he made his conducting debut in 1979 with the Finnish Radio Symphony Orchestra, later conducting the Helsinki Philharmonic and Swedish Radio Symphony orchestras and serving as artistic director for the Helsinki Festival.

In 1992, he became music director of the Los Angeles Philharmonic. Under his 17-year leadership, the orchestra's reputation soared as it commissioned more than 50 new works and gave 120 pieces of music their U.S. or global debuts. While there, Salonen also launched innovative collaborations such as a Stravinsky Festival in Paris in 1996 and the Tristan Project in 2007. He was named the orchestra's first conductor laureate after stepping down from the Los Angeles job in 2009.

Since 2003, Salonen has been artistic director of the Baltic Sea Festival, an event dedicated to promoting ecological awareness in the Baltic region that features special musical performances each year by invited orchestras, conductors and soloists.

He recently became artist-in-residence at Germany's Konzerthaus Dortmund, where he will lead performances by London's Philharmonia, Mahler Chamber Orchestra and Bavarian Radio Symphony this season in addition to his regular duties with the Philharmonia.

In 2010, he was elected a foreign honorary fellow of the American Academy of Arts and Sciences and in 2006, was named Musician of the Year by Musical America magazine. The Helsinki Medal and Siena Prize are among his many awards.

His music is published by Chester Music Limited of London and recorded on various labels by orchestras, ensembles and solo artists worldwide.

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presents

Conductor/Composer Masterclass with 2012 Grawemeyer winner Esa-Pekka Salonen

with
University Symphony Orchestra

Kimcherie Lloyd, *director*

Tuesday & Thursday
April 17 & 19, 2012
Margaret Comstock Concert Hall

Tuesday
April 17, 2012

12:30

Rene Orth
The Red Thread
Bryen Warfield, *conductor*

1:00

José Infante
Para Orquesta Sinfónica
Hiroshi Fukuoka, *conductor*

1:30

Yvonne Freckmann
To Breathe One's First
Bryen Warfield, *conductor*

2:15

Jonathan Carter
Cascade II
Timothy Doyle, *conductor*

2:45

Quinn Dizon
Cumulonimbus
Matthew Williams, *conductor*

3:15

Hong-Da Chin
Premonition
Craig Potter, *conductor*

Thursday
April, 19 2012

12:30

Jonathan Carter
Cascade II
Timothy Doyle, *conductor*

12:45

Quinn Dizon
Cumulonimbus
Matthew Williams, *conductor*

1:00

Hong-Da Chin
Premonition
Craig Potter, *conductor*

1:30

Yvonne Freckmann
To Breathe One's First
Bryen Warfield, *conductor*

1:50

José Infante
Para Orquesta Sinfónica
Hiroshi Fukuoka, *conductor*

2:10

Rene Orth
The Red Thread
Bryen Warfield, *conductor*

University Symphony Orchestra

Kimcherie Lloyd, *Director*

Bryen Warfield, *Graduate Teaching Assistant, Orchestra Manager & Libraria*

Jecorey Arthur, *Assistant Orchestra Manager*

Aaron May, *Assistant Librarian*

First Violin
- Julianne King †
- Rebecca Neely
- Michael Lambert
- Marina Konishi Comfort
- Ana Sarbu
- Daniel Parker
- Jalisha Boyd
- Mary Grace Reed
- Jacob Head

Second Violin
- Steve Kinnamon*
- Courtney Morrison
- Brittney Washam
- Catherine Tyree
- Hannah Chalk
- Alexander Moore
- Chloe Meinshausen

Viola
- Geoff Britton*
- Timothy Eshing
- Elena Dias
- Sydney Fogle
- Prangchat Fakto
- James Hardin
- Morganne McCool
- Amber Crist

Cello
- Felix Borges*
- Ryan Snapp
- Jared Latta
- Nicholas Volpert
- Nicholas Weiner
- Lindsey Becker
- Chelsea Getty
- Anne Parsons

Bass
- Jordan Wright*
- Eli Raines
- Sydney Simpson
- Ben Heckel
- Catherine Craig
- Aaron May
- Aaron Shockley
- Matthew Boothe
- Marie Knueven
- Andrew Witten

Flute
- Sam Williams*
- Sarah Carney
- Michelle Schapmire

Piccolo
- Kaila Washington

Oboe
- Caitlin Doulenc*
- Lexi Langella
- Teil Buck
- Connor Karick

Clarinet
- Samantha Holman*
- Alex Ravitz
- Robert Acosta
- Dylan Lloyd

Bassoon
- Jackie Royce*
- Lauren Roerhig
- Paul Tromba

Horn
- Nancy Waring*
- Matt Williams
- Ben Taylor
- Emma Keller
- Tyler Taylor

Trumpet
- Don Woods*
- Brad Curtin
- Micah Holt

Trombone
- Ian Gregory *
- Phil Steinmetz

Bass Trombone
- Joseph Murell

Tuba
- Craig Potter *

Percussion
- Tony Johnson II
- Michael Cowan
- Mandi Roberts
- Jimmy Weixler

† *concert mistress*

* *principal*

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presents

Aaron May,
double bass

Student of Sidney A. King

with

Adrienne Fontenot, ***piano***
David Walker, ***theorbo***

Graduate Student Recital

Tuesday Evening
April 17, 2012
7:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Take a Seat Scholarship Campaign: An investment in the future of music

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Concerto No. 2 in A Minor — Giovanni Bottesini (1821-1889)

Moderato

Andante

Allegro

Edge — Peter Askim (b. 1971)

PAUSE

Sonata Settima — Giovanni Bertoli (1605-1669)

Intermezzo and Tarantella, Op. 9 — Reinhold Gliere (1874 – 1956)

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presents

Jim Weixler,
percussion

Student of Greg Byrne

with

Dylan Combs, *percussion*
&
University Percussion Ensemble

Tuesday Evening
April 17, 2012
7:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Conversations for Two Tambourines — Bobby Lopez (b.1978)

Dylan Combs, *percussion*

Etude No. 1 — Jacquese Delecluse (b.1933)

Concerto for Timpani and Percussion Ensemble — John Beck (b.1933)

University Percussion Ensemble

The Downfall of Paris — Traditional/arr. Haskell Harr (1894-1986)

Dylan Combs, *percussion*

Polaris — Mark Ford (b.1964)

UNIVERSITY OF
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presents

Eunsil Yun, *piano*

Student of Dr. Dror Biran

Graduate Lecture-Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Tuesday Evening
April 17, 2012
5:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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Thank you.

PROGRAM

Prelude and Fugue in D Major, BWV 874 — Johann Sebastian Bach (1685-1750)

Nocturne No. 7 in C-sharp, Op.27/1 (1835) — Frédéric François Chopin (1810-1849)

Suite pour le piano — Claude-Achille Debussy (1862-1918)
- Prelude
- Sarabande
- Toccata

Program Notes

Prelude and Fugue in D Major, BWV 874 **Johann Sebastian Bach**

Johann Sebastian Bach (1685-1750) was a German composer, organist, harpsichordist, violist, and violinist of the Baroque Period. He composed in practically every musical genre of his time. He developed new dimensions in many areas including form and technical demands. His *Well-Tempered Clavier* consists of two volumes, each containing 24 Preludes and Fugues representing the 24 major and minor keys. He first gave the title to a book of preludes and fugues in all 24 major and minor keys, dated 1722. Bach later compiled a second book using the same format, dated 1742, but titled it only "Twenty-four Preludes and Fugues."

Prelude and Fugue in D Major, BWV 847 is from book II. The Prelude has a brilliant sound. It needs careful fingering in the fast sixteen notes and clear articulation when notes change from triplets to duplets. The primary theme comes in the first and second measures and this theme recurs in the left hand. This Fugue has four voices and opens with a beautiful theme that begins in the left hand and imitates through a different key in the right hand. When all four parts come together in the middle section, it creates a marvelous, rich sound.

Nocturne No. 7 in C-sharp, Op. 27/1 **Frédéric François Chopin**

Frédéric François Chopin (1810-1849) was a Polish composer and virtuoso French-Polish pianist. He is considered one of the great masters of Romantic music. His piano works are often technically demanding, with an emphasis on nuance and expressive depth. Chopin inspired the development of many Romantic dances and character pieces such as waltz, etude, nocturne, mazurka, prelude, and scherzo.

Nocturne No. 7 in C-sharp, Op.27/1 (1835) is from the *21 Nocturnes* which are very expressive and lyrical. Most nocturnes are slow but there are contrasting fast passages. This piece is in an expressive, cantabile style. It requires a wide range of tone, and a carefully adjusted and balanced rubato to project the emotional content when melodies occur in the right hand. The opening section starts with a wide-spread extension of the left hand and a beautiful melody in the right hand. It changes tempo and mood to a dance-like style and rises to an exultant climax in the middle section. After a cadenza, the opening melody returns.

Suite pour le piano **Claude-Achille Debussy**

Claude-Achille Debussy (1862-1918) was a French composer and one of the best-known impressionistic period composers. Dr. Maurice Hinson states from his book *Guide to the Pianist's Repertoire* that "he was a seminal figure in late 19 and 20th-century music, who extended the heritage of Liszt by his daring exploitation of the keyboard." He developed new concepts of tonalities in western music such as the whole tone scale, parallel fifths and octaves, and pentatonic scales. He uses modulation without any harmonic bridge.

Debussy began composing *Suite pour le piano* in 1894 and completed it in 1901. It is a major work in Debussy's compositional career. It has Debussy's harmonic elements such as parallel fifths and octaves, incorporates a whole tone, and pentatonic scale. The *Suite* is three movements: *Prelude, Sarabande* and *Toccata.*

The *Prelude* is in sonata-allegro form. This movement is based on a modal (Aeolian) harmony, combined with whole-tone scales. It has glissandi and a powerful cadenza, and a pedal point in the beginning. The *Sarabande,* in ABA form, is a slow dance in triple meter. The characteristic rhythm of a Sarabande is a leaning on the second beat of the bar, which can be seen here on many occasions. The last movement, *Toccata,* is the most difficult piece in this suite because of brilliant and rapid sixteenth notes and the balance between two hands. The *Toccata* uses A-A^1-A^2-A form. The tempo mark, means lively or quick, but not too fast.

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Ian Gregory, *trombone*

Student of Brett Shuster

with

Deanna Catlett, ***piano***
Dr. Jack Ashworth, ***organ***
Phil Steinmetz, ***trombone***
Brandon Etienne, ***trombone***
Joseph Murrell, ***bass trombone***

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PROGRAM

Elsa's Procession to the Cathedral (from *Lohengrin)*(1850) — Richard Wagner (1813-1883)
for Trombone Quartet and Organ
Phil Steinmetz, *trombone*
Brandon Etienne, *trombone*
Joseph Murrell, *bass trombone*
Dr. Jack Ashworth, *organ*

Concerto for Trombone and Orchestra (1957) — George Walker (b.1922)
I. Allegro
II. Grave
III. Allegro
Deanna Catlett, *piano*

Romance, op. 21 for Trombone and Piano — Axel Jorgensen (1881-1947)
Deanna Catlett, *piano*

INTERMISSION

Tabloid — Clarence Barber
The daily news for solo trombone and narrator (1998)
Headline
Regional News
Business News
Sports
Personals
Funnies
Bryen Warfield, *narrator*

Annie Laurie for Solo Trombone and Piano (c. 1897) — Arthur Pryor (1870-1942)
Deanna Catlett, *piano*

Program Notes

Elsa's Procession to the Cathedral (from *Lohengrin*)(1850) Richard Wagner
for Trombone Quartet and Organ

Arranged for trombone quartet and organ, this passage from Wagner's opera *Lohengrin* is from act two. Elsa, the sister of a missing duke is entering a church to be married to a mysterious knight who fought on her behalf after she was accused of murdering her brother. Elsa made an agreement with the knight not to ask him his name, but has nonetheless agreed to marry him. In classic German mythicism style, there are pagan forces at work contracted by a nemesis to get Elsa to ask the knight's name. She is nervous about this, having been tricked into wondering how faithful the knight might be. Meanwhile, others are trying to expose and kill the knight, and Elsa's missing brother is on her mind as well. This entry is not lacking for drama, with love, fear, distrust, mystery and magic. The music certainly reflects this.

Wagner's trademark chromaticism is on full display as long melodies wind there way through related keys and never settle where or when the listener wants to. This allows Wagner to give the audience the unrest that the drama calls for and lends the work the epic feel that Wagner was so well known for. As a side note (though it is not featured in this excerpt), the famous "here comes the bride" theme originated in this segment.

Concerto for Trombone and Orchestra (1957) **George Walker**

In 1996, George Walker became the first African American to win a Pulitzer prize for music. He studied at Oberlin Conservatory, the Curtis Institute of Music, and the Eastman School of Music. In his career he has composed over 90 works, including cello and piano sonatas, full-scale orchestral works, and this trombone concerto. Walker is also a virtuoso pianist.

The *Concerto for Trombone* was composed in 1957, and it is recognized as being among the first works designated as a concerto for trombone soloist. The premier was by a student at the Eastman School of Music, with Howard Hanson conducting.

In three movements, the form of this concerto is in some ways neo-classical. The first movement has a recurring ritornello that harkens back to concertos of the baroque era, although the content and orchestration are clearly very contemporary. The third movement features a classically formed *fugato section*, and the second movement is a slow, mono-thematic song in 3/4 time. Each movement is less and less dissonant, and ends excitingly in the key of F major.

Romance, op. 21 for Trombone and Piano — **Axel Jorgensen**

As far as late 19th century Danish composers go, Axel Jorgensen contributed a substantial amount to the trombone repertoire. His *Romance, op. 21* and *Suite, op. 22* are only two of his six works written for the trombone that are still played and published today. Jorgensen, a contemporary of Carl Nielsen, was never an international household name, but did write several orchestral works that achieved some notoriety, as well as solo works for multiple instruments.

His friendship with Anton Hansen, the great Danish trombonist known for playing a key role in the rise of the slide trombone over the valve trombone in Denmark, was a large factor in the creation of his works for trombone. His style is a classic example of Danish Romanticism, with much influence form his teacher, Otto Malling. In fact, the two prominent trombone pieces share material with some of Malling's works. The most defining trait of Jorgensen's style in this work is the heavy use of melodic sequencing. Simple, beautiful, and straightforward, *Romance* is a great example of the lyrical beauty that the trombone can achieve.

Tabloid — **Clarence Barber**

The daily news for solo trombone and narrator (1998)

Though not a full-time, "professional composer," in the traditional sense, Clarence Barber, a director of Bands in Grafton, Ohio has written pieces for members of the U.S. Air Force Band, college professors, and a member of the Cleveland Orchestra. He studied composition at Kent State, as well as percussion at the University of Akron.

Barber wrote *Tabloid* for Brad Edwards, now the Professor of Trombone at the University of South Carolina. The work was intended Edwards' first faculty recital at the University of Northern Iowa. The newspaper idea was Edwards' conception.

Written for trombone and narrator, the piece is written out, but with opportunities throughout to improvise either notes, rhythms, or structure. The work includes movements titled after and inspired by sections of daily newspapers. The composer states that all or some of them came be played, in virtually any order. The trombone accompanies the narrator as they read articles from that day's paper. There are selections from cover stories, sports, business, personals, and even funnies. Throughout the different sections, musical quotes can be heard from the *Gillette Look Sharp March, Lassus Trombone,* and *My Funny Valentine.*

Annie Laurie for Solo Trombone and Piano (c. 1897) **Arthur Pryor**

As trombone soloist of the Sousa Band at the turn of the 20th century, Arthur Pryor composed dozens of solos for trombone and band or piano. Pryor estimated that in the 12 years with the Sousa band, he performed around 10,000 solos. Newspaper and magazine articles, as well as the few surviving wax roll recordings remaining from his career give us an insight into just how virtuosic Pryor really was. By the age of fifteen he was widely known as a prodigy and he first soloed with the Sousa Band at age 22.

Annie Laurie is one of several folk songs that Pryor wrote as a solo with a set of variations. It follows the standard theme and variations form of the day, with an introduction of arpeggios and scalar figures establishing the key, a simple statement of the tune, followed by increasingly virtuosic variations on the tune. The piece concludes with a flurry of sixteenth notes and a short cadenza.

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John Marietta,
cello

Student of Paul York

with

Krista Wallace-Boaz, ***piano***

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PROGRAM

Fantasiestücke, Op. 73 — Robert Schumann (1810-1856)
- Zart und mit Ausdruck
- Lebhaft leicht
- Rasch und mit Feuer

Sonata for Solo Cello (1948/53) — György Ligeti (1923-2006)
- Dialogo
- Capriccio

Sonata No. 1 in E minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

Program Notes

Fantasiestücke, Op. 73

Robert Schumann

Robert Schumann wrote *Fantasiestücke*, op. 73, over the course of three days in February 1849. Originally written for the clarinet, the first publisher made note that the pieces could be played on the violin or cello as well; presumably with the goal of selling more copies of the score. Economic concerns were quite possibly a factor in the prolific period during which Schumann wrote the work; soon after he and Clara had their sixth child, and Robert began to focus energy into finding ways to provide for his family. With the recent success of his *Album for the Young*, Schumann found that shorter, versatile works had the potential to be quite lucrative.

In the first movement, the yearning, lyric melody of the cello is made even more passionate through the emphatic contrast of the piano's triplet arpeggios against the melody's duple feel. Although one of the most passionate moments of the movement arrives almost at the very end, Schumann effortlessly shifts from minor to major and relaxes into an unexpected but pleasant conclusion.

The second movement quickly rises with a triumphant theme that dissipates as soon as it emerges; setting the stage for the dramatic dynamic changes of the lyric opening section. Initiated by rising triplets in the cello, the middle of the movement is a playful contrast to the opening that only briefly hints at a moment of drama before ending again in the lighter character. The opening theme returns briefly before settling into a relaxed A Major coda.

The final movement begins with a frenetic rise in both instruments to a triumphant opening. The middle section abruptly contrasts the opening through an immediate shift from A Major to A minor and a drastic dynamic reduction. The opening theme urgently reemerges and follows course to the coda, which builds to a victorious finish in A Major.

Sonata for Solo Cello (1948/53)

György Ligeti

When György Ligeti fled Hungary for the west, the cello sonata was one of the few works he felt important enough to bring with him. The first movement, *Dialogo*, was supposedly written for a fellow student that Ligeti was allegedly secretly in love with; however, one may assume that such feelings were unrequited, as she never played it. The modal opening theme, which is preceded by two sets of piz-

zicato chords separated by glissandi, is unapologetically simple and sincere. The second theme of the movement proudly emerges after the first is repeated a twelfth above its initial statement. The movement elaborates on these two themes in a way that showcases the incredible talent of Ligeti, who contrapuntally develops them with such innocent sincerity that one could easily believe the story behind its composition. The second movement, which was composed five years later, is a virtuosic display that utilizes some more modern techniques without losing touch with the character of the first movement. Ligeti frequently fluctuates between major and minor tonalities in the unrelenting sixteenth-note passages that dominate much of the movement. The use of "tremolo," or quick, unmeasured bow strokes, and "sul tasto," bowing over the fingerboard, over a presentation of one of the themes gives the movement a decidedly twentieth-century flavor. After a long winding-down, the piece ends with a quick ascent to the upper register of the instrument and a resolute G Major chord after several measures of jarring dissonances.

Sonata No. 1 in E minor, Op. 38 **Johannes Brahms**

Brahms' Op. 38 is the first sonata he wrote for a duet of instruments. He dedicated the piece to his friend Dr. Josef Gänsbacher, who, supposedly, was a less than wonderful cellist. A story tells of Brahms trying to read the work with him with Brahms practically banging on the piano to cover up the cello. When Dr. Gänsbacher complained to Brahms that he could not hear himself, the composer's response was reportedly, "How lucky are you!"

The first movement begins with a simple, somber presentation of the highly memorable first theme in the cello as the piano quietly but persistently keeps time with off-beat chords. The piano subtly builds complexity as the cello emerges quietly and gradually builds to the exciting and inherently contrapuntal second theme, which Brahms ingeniously exploits to its dramatic potential. The movement brilliantly and organically develops these themes, and it ends with an unexpected but reassuring coda in E Major. The cello holds a low G-sharp drone to end the piece, which satisfyingly concludes the movement while lacking a finality that betrays a bit of the drama and passion that is to come in the remaining two movements.

The second movement, which serves as the sole inner movement of the piece, consists of a somewhat stilted minuet and lugubrious trio. The slower than typical minuet tempo, as well as the abrasive intervals of a minor sixth and a tritone that occur in the beginning of the cello part create a tension that is carried throughout the entire movement. This tension is heightened through the tediously virtuosic

and passionate piano part of the trio, during which the cello largely doubles and shades the winding melody.

The final movement is somewhat unique in its use of the fugue as the overall structural centerpiece. The piano states the first subject in a Spartan manner, which the cello then imitates four bars later. The texture becomes increasingly complex as the alternating duple and triple themes are brought together. Culminating in a coda marked *Piú Presto,* the movement drives to a powerfully terminal E minor cadence.

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Phil Steinmetz,
trombone

Student of Brett Shuster

with

Deanna Catlett, *piano*
Brad Curtin, *trumpet*
Debbie Dierks, *piano*
Alexandre Ferreira, *bass trombone*

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PROGRAM

Konzert B-Dur, Op. 7, Nr. 3 fur Posaune und Orgel (Klavier) — Tomaso Albinoni (1671-1750)
- Allegro
- Adagio
- Allegro

Concert Piece in E flat Minor — J. Guy Ropartz (1864-1955)

Divertimento fur Trompete, Posaune, und Klavier, Op. 31 — Boris Blacher (1903-1975)
- Allegro
- Andantino
- Presto
- Moderato
- Allegretto
- Andante
- Presto

Brad Curtin, *trumpet*
Debbie Dierks, *piano*

INTERMISSION

Ballade pour trombone et piano — Frank Martin (1890-1974)

Concerto pour Trombone et Orchestre — Ida Gotkovsky (b. 1933)
- Lyrique
- Dolcissimo
- Final

Trombone Institute of Technology — Michael Davis (b. 1961)

Alexandre Ferreira, *bass trombone*

Program Notes

Konzert B-Dur, Op. 7, Nr. 3 fur Posaune und Orgel (Klavier) Tomaso Albinoni

Tomaso Albinoni (1671-1751) was an Italian Baroque composer who was known during his lifetime for having a large output of operas. Before composing however, Albinoni was a very proficient singer and even better known for his violin playing. Not being a member of the player's guild led Albinoni to start composing. Today, Albinoni is most remembered for his instrumental compositions. The instrumental music of Albinoni attracted the attention of J.S. Bach who wrote at least two fugues based on Albinoni's themes while also teaching theory based on Albinoni's bass lines and harmonies. Little is known about Albinoni's life as much of his work was destroyed during WWII at the Dresden State Library.

Albinoni's *Concerto in B-flat*, Op. 7, Nr. 3 was originally composed for oboe and strings in 1716. The oboe was a relatively new instrument in Italy at this time and Albinoni had grown quite fond of this instrument, being credited as the first Italian to compose concertos for oboe. The piece uses the standard three movement fast-slow-fast structure. It is also a common performance practice to ornament concerti from this period.

Concert Piece in E flat Minor

J. Guy Ropartz

Joseph Guy Marie Ropartz (1864-1955) was a French composer and conductor, most recognized for his symphonic writing and organ compositions. Compositions included symphonies, violin and cello sonatas, piano and string trios, chamber works, coral works, and he even published poetry. The style of these compositions seems to come from his Celtic background. The style of music composed by Ropartz is also influence by his organ teacher Cesar Franck as well as Claude Debussy. After studying with Franck, Ropartz proceeded to teach at the Conservatoires of Nancy and Strasbourg before retiring in his native home of Brittany.

Concert Piece in E-flat Minor is a virtuosic piece that presents technical challenges while having musical bravado. Ropartz is not the most popular composer, however, his works have found popularity in many brass players repertoire. *Concert Piece* uses heroic and lyrical passages, exploring all dynamics and the range of the trombone.

Divertimento fur Trompete, Posaune, und Klavier, Op. 31 Boris Blacher

Boris Blacher (1903-1975) began his life in China, born into a German family living in the Russian-speaking town of Niuzhuang. Eventually studying mathematics and architecture by the wishes of his parents, Blacher moved to Berlin in 1924 where he studied composition with Friedrich Ernst Koch at the Berlin Hochschule für Musik. By 1938 he was appointed to the Dresden Conservatory where he taught composition. He was forced to step down because of his anti-Nazi beliefs. Blacher's music is characterized as being playful and lighthearted in nature, and this work is no different. Composed in seven short movements, the work uses several different instrument combinations, utilizing the whole ensemble, solo trombone and piano, solo trumpet and piano, trumpet and trombone alone, as well as solo piano, creating various timbral and character contrasts.

Ballade pour trombone et piano **Frank Martin**

Frank Martin (1890-1974) was born in Geneva, Switzerland to a Calvinist minister. Martin's wide variety of compositions range from operas to sacred music and songs, orchestral works to chamber pieces. He also composed concertos for instruments like piano, harpsichord, violin, cellos, and winds. Martin composed a variety of Ballades, which for him were one-movement concertos for different instruments. Some say that he used the term Ballade for its poetic connections. The trombone *Ballade* was composed in 1940 and was originally intended to be used with a piano accompaniment. Martin eventually would write an orchestral accompaniment and provide a solo tenor sax when not performed on trombone.

The *Ballade* starts out with long, lyrical passages, the earliest of these passages utilizing a 12-tone row. The piece continues to grow and progress in speed and difficulty until it reaches the final section where Martin brings back the slow and lyrical passages from the beginning of the piece. While this is a short piece for orchestra, Martin's *Ballade* provides ample opportunity for the soloist to display dynamic contrast, range, and technique.

Concerto pour Trombone et Orchestre **Ida Gotkovsky**

Ida Gotkovsky (1933) is a French composer and pianist who is currently a professor at the Conservatoire National Superieur de Musique in France. Gotkovsky is known for her many works in genres such as chamber works,

symphonies, instrumental music, vocals and lyrics. Using a credo to describe her own personal take on music, she says, "To create a universal musical art and to realize the oneness of musical expression through the ages by means of a contemporary musical language with powerful structure." In terms of instrumental work Gotkovsky is known widely for her saxophone compositions. No matter what instrument she is writing for, her stylistic traits usually include additive rhythms, meter changes, and virtuosic passages. Gotkovsky's *Concerto for Trombone* has three movements, the first movement explores the virtuosity of the trombone with great dynamic changes, use of all of the tessituras on the trombone, and multiple time and meter changes. The second movement is a slow, lyrical passage that explores the soft and legato side of the trombone while still using different rhythms throughout. The third movement is a display of technique on the trombone, using a constant battery of sixteenth notes to provide a driving line of music from beginning to end.

Trombone Institute of Technology **Michael Davis**

Michael Davis (1961) is a jazz trombonist based out of San Jose, California. Davis has spent much of his career composing, educating, and performing. He has toured with many different groups, including the Rolling Stones, Bob Dylan, Frank Sinatra, Aerosmith, Tony Bennett, and Michael Jackson. *Trombone Institute of Technology* was written in 1998, for tenor and bass trombone, specifically for the release of Davis' CD *Bonetown*. The duet was premiered and recorded by Michael Davis and Bill Reichenbach. This piece utilizes quick slide technique, glisses, and shows off some of the range on the trombone, both high and low. The name of the piece came from members of the Rolling Stones entourage, describing the Eastman School of Music and their excellence in producing great trombone players.

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Brittney Washam
&
Courtney Morrison
violins

Students of J. Patrick Rafferty

with

Adrienne Fontenot, *piano*

Student Recital

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PROGRAM

Partita No. 2 in D minor, s. 1004 — J.S. Bach (1685-1750)
- Allemanda
- Corrente
- Sarabanda
- Giga

Brittney Washam, *violin*

Concerto for Violin in C Major, op. 48 — Dmitri Kabalevsky (1904-1987)
- II. Andantino Cantabile
- III. Vivace Giocoso

Brittney Washam, *violin*
Adrienne Fontenot, *piano*

Brief Intermission

Violin Concerto in D Major, "Adelaide," k. 294a — Wolfgang Amadeus Mozart (1756-1791)
- II. Adagio
- III. Allegro

Courtney Morrison, *violin*
Adrienne Fontenot, *piano*

Summer from *The Four Seasons*, op. 8, no. 2 — Antonio Vivaldi (1675-1741)
- Allegro non molto
- Adagio
- Presto

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Thursday, April 19, 2012
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CONVOCATION

Quintet for Flute, Oboe, Clarinet, French Horn and Bassoon, Op. 43 — Carl Nielsen (1865-1931)
IV. Tema con Variazione

Kaila Washington, *flute*
(student of Don Gottlieb)
Connor Karrick, *oboe and english horn*
Daniel Sogar, *clarinet*
Tyler Taylor, *french horn*
Jackie Royce, *bassoon*

La Cheminee du Roi Rene — Darius Milhaud (1892-1974)
I. Cortege
II. Jongleurs
IV. La Maousinglade
VI. Chasse a valabre

"Willard and the Woodwinds" Woodwind Quintet
(students of Matthew Karr)
Lauren Cannady, *flute*
Lexie Langella, *oboe*
Daniel Sogar, *clarinet*
Ben Taylor, *french horn*
Lauren Roerig, *bassoon*

Fantasy No. 6 — G.P. Telemann (1681-1767)
Dolce
Allegro
Spirituoso

Kelsey Armirault, *flute*
(student of Kathleen Karr)

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Thursday, April 19, 2012
3:00 p.m.
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Three Preludes, Op.18 for solo flute — Robert Muczynski (1929-2010)
- Allegro
- Andante Molto
- Allegro Molto

Hannah Pope, *flute*
(student of Kathleen Karr)

Demonstrations — Cambron Little (b. 1990)

Alex Ravitz, *bass clarinet*
Jackie Royce, *bassoon*
Lauren Roerig, *bassoon*
Travis Royce, *bassoon*
Shane Porter, *baritone saxophone*

Partita for 3 Saxophones — Jindrich Feld (1925-2007)
- Burlesca
- Lamentoso
- Capriccio

Damien Hicks, *tenor saxophone*
(student of Adam McCord)
Nick Burke, *alto saxophone*
Jimmy Calwell, *alto saxophone*

Carnival of Venice, Op. 184 — Felix Godefroid (1818-1897)

Roseanna Shafer, *harp*
(student of Carol McClure)

Wind Across Mountains — Keiko Abe (b.1937)

Christopher Cutshaw, *marimba*
(student of Greg Byrne)

Tracks out of order.

UNIVERSITY OF
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Thursday, April 19, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Concerto for Trumpet and Piano — Alexander Artunian (1920-2012)

Daniel Fieselman, *trumpet*
(student of Herb Korselman)
Jessica Dorman, *piano*

Rhapsody for Euphonium — James Curnow (b. 1943)

Richard Kikuchi, *euphonium*
(student of Clinton McCanless)
Nathan Yothers, *piano*

Bagatelles for Tuba — Gordon Jacob (1895-1984)
- In Tranquil Mood
- A Sprightly Dance
- After Dinner Speech

Brandon Neal, *tuba*
(student of Clinton McCanless)
Nathan Yothers, *piano*

Clarinet Concerto No. 1 — C. M. Weber (1786-1826)
- Allegro

Alex Enyart, *clarinet*
(student of Dallas Tidwell)
David George, *piano*

Cello Concerto in C Major — Franz Joseph Haydn (1732-1809)
- Adagio

Ryan Snapp, *cello*
(student of Paul York)
Ethan McCollum, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, April 19, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

L'Ile Heureuse — Emmanuel Chabrier (1841-1894)

Marquese Carter, *baritone*
(student of Daniel Weeks)
Mary Ann Mattingly, *piano*

Monk and His Cat — Samuel Barber (1910-1981)

Kim Hajdalenko, *soprano*
(student of Daniel Weeks)
Jessica Dorman, *piano*

Toccata in E flat minor, Op. 24 (1932) — Aram Khachaturian (1903-1978)

Marta Nowak, *piano*
(student of Naomi Oliphant)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Hiroshi Fukuoka,
conductor

Student of Dr. Frederick Speck

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Thursday Evening
April 19, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

La Battaglia (1596)
from *Canzon alla francese*

Adriano Bancheri
(1567-1634)
trans. Phillip D. Crabtree

Petite Symphonie (1885)
I. Adagio-Allegretto
II. Andante Cantabile
III. Scherzo
IV. Finale

Charles Gounod
(1818-1893)

The Unanswered Question (1908)
Calcium Light Night (1907)

Charles Ives
(1874-1954)

The Perfect Fool (1922)
I. Introduction
II. Dance of the Spirits of the Earth
III. Dance of the Spirits of the Water
IV. Dance of the Spirits of the Fire

Gustav Holst
(1874-1934)
arr. Jay Friedman

Program Notes

La Battaglia
from *Canzon alla francese*

Adriano Bancheri
trans. Phillip D. Crabtree

Known as one of the most versatile figures in the Italian music of his day, Adriano Banchieri, was a composer, an organist, a theorist, and a writer. He entered the Olivetan order of Benedictine monks in 1587 and was a pupil of Gioseffo Guiami. His writings deal with compositional and performing practice of music: in *Conclusioni*, Banchieri embraces the 12- and 14- mode systems of Glarean and Zarlino, in *L'organo suonarino*, he discussed the 8-mode system and described the realization of bass figures, and in *Cartella musicale*, he created the system of 8 'psalm tone keys' by merging the 8 psalm tones and the 12 modes. Banchieri was one of the first to expand the solmization system by adding a variable B-flat and B-natural, and he was also one of the first composers to use dynamic markings.

La Battaglia (The Battle) is a madrigal for two groups of four unspecified instrumental parts and/or voices. Banchieri included a text which suggests the sounds of the instruments. Also, this piece is the first music in the world published with the dynamic markings forte and piano–both written out fully as well as its abbreviations.

Petite Symphonie

Charles Gounod

A French composer Charles-François Gounod is best known today from his opera, *Faust*, and the descant *Ave Maria* set to the first prelude of J.S. Bach's *The Well-Tempered Clavier*. At the age of 17, Gounod won second prize of the Prix de Rome which he later won two years later. During his stay in Rome, he studied the music of Palestrina. He emerged as a prominent composer in 1855 when he composed two symphonies and *Messe solennelle de Sainte Cécile.*

First performed in 1885, *Petite Symphonie* was commissioned by Paul Taffanel, a flutist and a founder of the *Sociètè de musique de chamber pour instruments à vent* (Society of Chamber Music for Wind Instruments), who was a proponent of reviving early music. Gounod used the instrumentations in Mozart's wind serenades–two oboes, two clarinets, two horns, two bassoons–and added a flute as a dedication to Taffanel. Gounod displays his mastery over the classical style in this piece.

Adagio-Allegretto movement follows the common practice of the first

movement of a symphony with a slow introduction followed by faster music in a Sonata form. The *Andante Cantabile* movement is a Ternary form movement which features the flute–which undoubtedly is a dedication to Taffanel. *Scherzo* movement is also in a Ternary form which begins with a fanfare from the horns. This symphony concludes with a *Finale* in a Sonata Rondo form. It is not a boisterous ending but rather an elegant finish to this composition.

The Unanswered Question **Charles Ives**
Calcium Light Night

Born and raised in Danbury, CT, Charles Ives received his musical training through his father who was a bandmaster. Ives became the youngest salaried church organist in the state at the age of 14, and became an accomplished performer and composer at a young age in American vernacular music and Protestant church music. In 1894, Ives enrolled at Yale as a virtuoso organist and a composer of popular and church music. Ives did not make music his main career. After graduating from Yale in 1898, he moved to New York and through his father's cousin, was employed by the Mutual Insurance Company. Later, he became very successful in the insurance industry and developed a system of 'estate planning' which is still used today.

While working at the insurance company, Ives continued to compose and perform as an organist. He used American melodies as themes and sought to capture American life in his music. Ives stopped composing in 1927. Told by John Kirkpatrick, "he came downstairs one day with tears in his eyes and said he couldn't seem to compose any more–nothing went well–nothing seemed right." He spent the rest of his life revising and premiering his compositions.

The Unanswered Question has both tonal and non-tonal music occurring simultaneously. It has three distinct layers: a quartet of woodwinds, a solo trumpet, and strings. Ives described that the strings represent 'the Silence of the Druids—who Know, See and Hear Nothing,' the trumpet asks 'The Perennial Question of Existence' which is followed by the woodwinds who seeks 'The invisible Answer.' The question-answer dialogue of the trumpet and the woodwinds occurs six times, with increasing 'frustration' of the answer. The seventh question is not answered.

Calcium Light Night is a march-like collage of college fraternity songs set as a musical palindrome. It is based on one of the main social occasions of the year at Yale, Calcium Light Night, where new pledges and juniors in fraternaties marched around the campus singing their own fraternity songs. Six songs are introduced, including the Delta Kappa Epsilon fraternity,

"Wolf's Head" (one of the most prestigious of Yale's secret senior societies), the Psi Upsilon, and "Tramp, Tramp, Tramp."

The Perfect Fool

Gustav Holst

From early childhood, Gustav Holst was not in great health. Nonetheless, he received musical training on the piano, the violin, and the trombone. He began composing in his early teens focusing on vocal and instrumental pieces. In 1893, Holst was accepted to the Royal College of Music (RCM) where he studied composition under Sir Charles Villiers Stanford. Holst also met Ralph Vaughan Williams at RCM who became his closest friend. His also studied the trombone at RCM, and in 1898, Holst joined the Scottish Orchestra in Glasgow where he stayed for five years. Holst's fame as a composer came after the first performance of *The Planets* in 1918.

Holst began to sketch out the comic opera, *The Perfect Fool*, around the end of 1918. The opera was completed in 1922, and received its first performance at Covent Garden in 1923. Unfortunately, this opera was a major failure due its incoherent plot. The opening ballet, however, survived as an independent concert work.

This ballet is one continuous work separated into four sections: Introduction, Dance of the Spirit of the Earth, Dance of the Spirits of Water, and the Dance of Spirits of Fire. Each section represents the spirits that are being summoned by a wizard.

Personnel

Piccolo
Kaila Washington

Flutes
Kaila Washington
Lauren Cannady

Oboes
Caitlin Dolenc
Teil Buck

Clarinets
Dylan Lloyd
Alex Ravitz

Bassoons
Jackie Royce
Lauren Roerig

String Quartet
Becca Neely, *violin*
Julianne King, *violin*
Geoff Britton, *viola*
Felix Borges, *cello*

Trumpets
Brad Curtin
Seth Burkhardt
Jonathan Wysong
Clinton Linkmeyer

Horns
Matt Williams
Jennifer Pope
Tyler Taylor
Nancy Waring

Trombones
Phil Steinmetz
Ian Gregory
Joe Murrell

Euphonium
Chris Dye

Tubas
Craig Potter
Bryen Warfield

Percussion
Tony Johnson
Jecorey Arthur
Michael Cowan

Piano
Jonathan Carter
Yvonne Freckmann

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University Piano Studio

Students of Dror Biran

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PROGRAM

Pour Le Piano
I. Prelude — Claude Debussy (1862-1918)

Eunsil Yun

Piano Sonata, Op.28, No.15 in D Major "Pastoral"
II. Andante — Ludwig van Beethoven (1770-1827)

John Flannigan

Nocturne, Op.15, No.3 in G Minor — Frédéric Chopin (1810-1849)

Grace Robertson

Intermezzo, Op. 117, No. 2 in B Flat Minor — Johannes Brahms (1833-1897)

Derrick Anderson

Piano Sonata in D, HOB XVI:42
I. Andante con espressione — Joseph Haydn (1732-1809)

Hannah Parker

Ballade No.3, Op.47 in A Flat Major — Frédéric Chopin (1810-1849)

David Taustine

Sonata in A Minor, D. 845
I. Moderato — Franz Schubert (1797-1828)

Ethan McCollum

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2nd St. Chamber Orchestra

Brandon Neal,
conductor

Student of Kimcherie Lloyd

Student Recital

Friday Evening
April 20, 2012
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PROGRAM

Quiet City (1941) — Aaron Copland (1900-1990)

Brad Curtin, *trumpet*
Lauren Roerig, *bassoon*

Scene One from the opera *The Red Thread* (2012) — Rene Orth (b.1985)

Emily Howes, *daughter*
Sarah Barker, *birth mother*
Ruthanne Fulton, *adoptive mother*
Zachary James Cavan, Nicholas Gray, Philip Morgan, *government officials*

To Breathe One's First (2010) — Yvonne Freckmann (b.1988)

Program Notes

Quiet City

Aaron Copland

American composer Aaron Copland wrote for solo trumpet and English horn. Backed by hush strings the piece became an ode to New York. The orchestral version came from the incidental music Mr. Copland composed for playwright Irwin Shaw. Shaw's play of the same name failed to gain traction in the theater world and never made it pass the preview stage. Copland's original score written for trumpet, saxophone, clarinets and piano was never published.

The orchestral version of *Quiet City* became widely popular and began to take a life of its own. In his autobiography Mr. Copland observed that, "*Quiet City* seems to have become a musical entity, superseding the original reasons for its composition," owing much of its success to its escape from the details of its dramatic context.

Our soloist for this performance will include trumpet and bassoon instead of English horn.

Aaron Copland was one of the most respected American Composers of the twentieth century. Incorporating American styles of music such as jazz and folk music in his compositions created pieces that were both exceptional and innovative.

Born in Brooklyn, New York, Mr. Copland was surrounded by many musical activities that would encourage his natural musical ability. At an early age he took piano from his older sister and then studied with Rubin Goldmark who taught Copland the fundamentals of counterpoint and composition. Influenced by the European classical sound, at the age of twenty he left New York for the Summer School of Music for American Students at Fountainebleau, France. There he flourished in the musical scene and eventually sold his first composition to Durand and Sons, a respected music publisher in France. Around the same time he met famous composer Serge Koussevitsky who requested Copland to compose a piece for the Boston Symphony Orchestra; *Symphony for Organ and Orchestra* (1925). This catapulted Copland into the professional American music arena which prompted other great works in the months following his success in Boston, *Music for the Theater* (1925) and *Piano Concerto* (1926).

Aaron Copland's compositions spanned through the symphonic halls into film and ballets. Among his most popular film scores are those for *Of Mice and Men* (1939), *Our Town* (1940) and *The Heiress* (1949), which won him and Academy Award for best score. His ballet music includes Agnes DeMille's *Rodeo* (1942) and Martha Graham's *Appalachian Spring* (1944), for which he won the Pulitzer Prize.

After years of high acclaim for his music, Mr. Copland slowly stopped composing. He dedicated his time to conducting around the world and writings essays, articles and books on music. As a spokesman for the advancement of indigenous American music, Mr. Copland made great strides in liberating it from European influence. Mr. Copland's life and work continue to inspire many of America's young composers.

Scene One from the opera *The Red Thread* **Rene Orth**

In 1978, Deng Xiaoping issued a family planning policy in an attempt to control and curb China's growing population problem. Known as the One-Child Policy, it stands today as one of China's most controversial human rights issues. The situation as a whole is quite complicated, but its effects are clear. Due to many factors, such as thousand-year old traditions, needs of a son for survival, and severe government repercussions for violating the Policy, many babies – specifically baby girls – are abandoned. Those that are found and rescued are placed in overcrowded orphanages with little hope of being adopted. The children that are adopted are often adopted internationally, many to American families. Displaced into a new culture, many of these girls grow up with questions regarding their identities. Their looks tell them one thing, yet on the inside, they resemble a completely different culture.

The Red Thread is a chamber opera that addresses these current issues. The storyline follows a grown adopted Daughter who seeks to answer the questions of "Who am I?" and "Why didn't my mom want me?" – Perhaps the most universal questions proposed by adopted children in general. At the same time, it follows the journey of the two mothers in the past with interjections by Chinese Government Figures. The Chinese Birth Mom moves from a state of joy/hope (being pregnant) to absolute hopelessness (the act of abandonment). The adoptive mom moves from hopelessness (after four miscarriages) to complete joy (adopting a baby). The point of the work is not to fault anyone or any government or to provide political commentary but to shed light on the complexities of the current situation

and to ensure that a mother's love inherently transcends beyond even the most opposite of cultures.

Tonight, the 2nd St Chamber Orchestra will premiere a concert reading of Scene 1.

Rene Orth (b. 1985) is a Bomhard Fellow pursuing an MM of Music Composition at the University of Louisville. She is a student of Steve Rouse and has participated in masterclasses with Esa-Pekka Salonen, Simon Bainbridge, Chen Yi, Louis Andriesson and Daron Hagen. Her works have been performed by the Luna Nova Ensemble, University of Louisville Collegiate Chorale, the Rhodes Women's Chorus and in the Women Composers Festival of Hartford Electroacoustic Concert.

Prior to her time in Louisville, Rene received a B.A. degree with honors (emphasis in Piano Performance and Composition) from Rhodes College in 2007. She was a recipient of the Louise and Ward Archer Award for Creativity (2007), Ruth Moore Cobb Award in Instrumental Music (2006) and was also the Gladys Cauthen Concerto Winner (2006). Following Rhodes College, Rene earned a Certificate of Recording Arts from MediaTech Institute where she studied under Bradford Cox, sound designer for the Ren and Stimpy cartoons. She has since interned at Maximedia Studios (Dallas, TX) and World Pathways Studios (Mendoza, Argentina) and continues to work as a freelance Recording Engineer and Sound Designer.

Other various accomplishments include receipt of a US Department of State Critical Language Scholarship for Chinese (2011), placement in the Top 5 finishers of her age group for Turkey's Bosphorous Cross Continental 6k swim (2010), and completion of China's Hua Shan plank walk hike on the side of a cliff. When Rene is not working on something musical, she's usually trying to think of the next epic adventure to complete.

Libretto by Rene Orth
Translations by Patrick Larsen Hamilton

SCENE 1

Govt 1: 中华人民共和国人口与计划生育法
Zhōnghuá rénmín gònghéguó rénk ǒ u y ǔ jìhuà shēngyù f ǎ

Govt 2: ２００１年１２月２９日
2001 Nián 12 yuè 29 rì

Daughter: The People's Republic of China Family Planning Law started in 1979 but was passed again at the twenty-fifth congregation of the ninth Standing Committee of the National People's Congress, December 29th, 2001

Govt 3: 第九届全国人民代表大会常务委员会第二十五次会议通过
Dì jiǔ jiè quánguó rénmín dàibiǎo dàhuì chángwù wěiyuánhuì dì 25 cì huìyì tōngguò

Govt 2: ２００１年１２月２９日中华人民共和国主席令第六十三号公布
2001 Nián 12 yuè 29 rì zhōnghuá rénmín gònghéguó zhǔxí lìng dì liù shí sān hào gōngbù

Daughter: Announced in the sixty-third address of the Premier of the People's Republic of China, December 29th, 2001

Govt 3: 自２００２年９月１日起施行
Zì 2002 nián 9 yuè 1 rì qǐ shíxíng
第三章 生育调节
Dì sānzhāng shēngyù tiáojié
第十八条
Dì shí bātiáo

Govt 1,2: 国家稳定现行生育政策，
Guójiā wěndìng xiànxíng shēngyù zhèngcè

Govt 1,2,3: 鼓励公民晚婚晚育，提倡一对夫妻生育一个子女
Gǔlì gōngmín wǎnhūn wǎnyù, Tíchàng yī duì fūqī shēngyù yígè zǐnǚ

Daughter: The State... encourages... late...
The State... encourages late marriage...
To give birth late... and promotes each couple...
To have... one... boy... or girl...

The State maintains the current nation-stabilizing family planning policy, encouraging citizens to marry and give birth late, and promotes the birth of one boy or girl to each married couple.

I want to know who I am

I want to know if there's someone out there that looks like me
I want to know if I got this birthmark from my mom, from my grandma, or my dad
Was she married? Does she have a family of her own?
Do I have sisters?
I want to know if she held me, if she kissed me, did she whisper that she loved me?
Did she even say goodbye?
I want to know if she's happy
And that giving me up
was the right thing to do...

I have to know who I am. Who?

Birth Mom: 我懷孕了！ 懷孕了！
Wǒ huáiyùnle! Huáiyùnle!
(I'm pregnant. Pregnant!)
有了！
yǒule!
(At last!)
我会被当成真正的女人了！我的丈夫有面子了！
Wǒ huì bèi dàngchéng zhēnzhèng de nǚrénle!
Wǒ de zhàngfū yǒu miànzile!
(I will fully be a woman! I will bring honor to my husband!)
我将要做媽媽了！
Wǒ jiāngyào zuò māmāle!
(I will be a mother!)
有了！ 有了！
Yǒule! Yǒule!
(At last! At last!)

Adoptive Mom: Four miscarriages. Four.
All I want is a child. All I want is to be a mother.
I just want a baby, a baby to love.
Four miscarriages. Four.
Why?
Why, God, why?
All I want is a child. All I want is to be a mother.

To Breathe One's First

Yvonne Freckmann

To Breathe One's First, for full orchestra, is my first venture into the symphonic realm. I wanted to explore writing gesturally for this large and varied ensemble, and to highlight the possibilities of chamber music contained within. In my first sketches and visualizations I noticed shapes that expanded and contracted like breaths, which soon became the concept for the piece. To me, breathing is a rhythm in everyday life that we take for granted, yet it so closely reflects our experiences: breath quickens with excitement or fear, slows with relaxation, or can keep a steady pace during a brisk walk. I kept this image of different waves in mind during the year I worked on this piece. Ultimately, I hope the listener feels uplifted by hearing this piece.

Yvonne Freckmann is a composer, performer and avid promoter of new music. Equally at home in two countries, she began her piano studies in Braunschweig, Germany, and began playing clarinet, accordion and composing after moving to a small town in south Texas during sixth grade. She earned her B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas in 2010, where her principal teachers were Dr. Carolyn True (piano), and Dr. Timothy Kramer (composition). She currently studies composition with Drs. Marc Satterwhite and Krzysztof Wolek at the University of Louisville as a Bomhard Fellow.

During her studies, she has focused on writing and collaborating on various projects with her friends, and is always willing to perform her own works and those of her peers, such as her song cycle *Nigerian Scam Cycle* in October 2011. Her first commission included writing a string quartet for the Chamber Music Institute hosted by the University of Nebraska at Lincoln in June 2011. Her first electroacoustic composition, *Remember From Womb You Came* (2008) has been performed at the 2011 Electrogals Festival: Gals Gone Wired, the 2008 SCI Student National Conference, and the 2009 New York City Electroacoustic Music Festival, where she was the youngest participant.

Personnel

Violin I
Jalisha Boyd
Brittany Washam
Becca Neely

Violin II
Chloe Meinshausen
Courtney Morrison

Viola
Geoff Britton
Maprang Fakto
Rachel Miller

Cello
Chelsea Getty
Jared Latta
Nick Volpert

Bass
Karli Bailey
Sam Zaccone

Flutes
Lauren Cannady
Sam Williams

Oboes
Caitlin Dolenc
Teil Buck

Clarinets
Samantha Holman
Dylan Lloyd
Alex Ravitz

Bassoons
Lauren Roerig
Jackie Royce

Trumpets
Brad Curtin
Todd Mullins

Horns
Aaron Coomer
Elizabeth Metzger
Ben Taylor
Matt Williams

Trombones
Brandon Etienne
Ian Gregory
Joseph Murrell

Tubas
Craig Potter

Percussion
Dylan Combs
Jim Weixler
Jecorey Arthur

Timpani
Sam Rouster

Harp
Roseanna Shafer

Piano
David Taustine

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Felix Borges, *cello*

Student of Paul York

with

Gyuli Kambarova, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
April 20, 2012
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PROGRAM

Sonata for Arpeggione and Piano, D 821 — Franz Peter Schubert (1797-1828)
- Allegro Moderato
- Adagio
- Allegretto

Intermission

Sonata for Solo Cello, 1948/1953 — György Ligeti (1923-2006)
- Dialog: Adagio, rubato, cantabile
- Capriccio: Presto con slancio

Sonata for Cello and Piano — Claude Debussy (1862-1918)
- Prologue: Lent, sostenuto e molto risoluto
- Sérénade: Modérément animé
- Final: Animé, léger et nerveux

Program Notes

Sonata for Arpeggione and Piano, D 821 — **Franz Peter Schubert**

Schubert wrote the *Sonata for Arpeggione and Piano* in 1824 in Vienna. It was commissioned by the virtuoso of the Arpeggione, Vincenz Schuster. Invented around 1823 in Vienna Austria, the Arpeggione was an instrument with characteristics of both a guitar and a cello. Although similar in size to a cello, and played with a bow, it was different from the cello, in that it had a fretted fingerboard and six strings tuned just like a guitar. Its popularity did not last long and the only substantial composition for it is Schubert's sonata. The sonata presents many challenges for the cellist: since there are only four string on the cello and the strings are tuned differently, the performer has to execute passages that are technically challenging while keeping the musical integrity of the piece unaffected.

Sonata for Solo Cello — **György Ligeti**

Ligeti begin writing his *Sonata for Solo Cello* in 1948 when he was 25. He fell in love with cellist Annus Virany while studying at the Kolozsvar Conservatory in Romania. He first wrote the *Dialog* and presented it to Annus, who never played it. Ligeti wrote the dialog with the lower strings representing the man, and the high strings, the woman. Later in 1953, Ligeti wrote the second movement, *Capriccio*, as a request from another Cellist. Ligeti was a member of the composers union at the time and the Sonata had to be approved by the union to be both performed or published. The piece was not allowed to be published or to be performed for it was considered too modern by the committee. It was only to first be performed in 1983 by Manfred Stilz.

Sonata for Cello and Piano — **Claude Debussy**

In 1915, World War I was raging in Europe. Debussy had lost his mother and was suffering from cancer, from which he would eventually die, three years later. In the same year, he decided to compose what he called "Six Sonatas for Various Instruments" and the *Sonata for Cello and Piano* was the first of them to be written. He was only able to write two others, a *Sonata for Violin and Piano* and a *Sonata for Flute, Viola and Harp*. Debussy's *Cello Sonata* can arguably be considered one of the masterpieces of the cello repertoire. The sonata is unique in its use of different sonorities on the cello and extended cello technique such as pizzicati that resemble a guitar-like instrument. While the sonata is only around twelve minutes in duration, it is full of rich musical ideas, many of which are introduced in an unpredictable and creative manner, demonstrating the mastery of the composer in his late years.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

John Combs,
piano

Student of Naomi Oliphant

with

Austin Echols, *bass*
Phillip Morgan, *baritone*

Student Recital

Friday Evening
April 20, 2012
8:30 p.m.
Bird Recital Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Sonata No. 1 in F Minor, Op. 2, No. 1 — Ludwig van Beethoven (1770-1827)

- Allegro
- Adagio
- Menuetto & Trio
- Prestissimo

An die Musik — Franz Schubert (1797-1828)

Austin Echols, *bass*

Wie Melodien zieht es mir — Johannes Brahms (1833-1897)

Phillip Morgan, *baritone*

from *Klavierstücke*, Op. 76 — Johannes Brahms (1833-1897)

- No. 1 Capriccio in F-sharp Minor
- No. 4 Intermezzo in B-flat Major
- No. 7 Intermezzo in A Minor
- No. 8 Capriccio in C Major

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jasmine Davis, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
April 20, 2012
5:00 p.m.
Comstock Concert Hall

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PROGRAM

from *Giulio Cesare* — George Frideric Handel (1685-1759)
- Non disperar
- Piangerò la sorte mia

Selige Nacht — Joseph Marx (1882-1964)
Und gestern hat er mir Rosen gebracht

Das Rosenband — Richard Strauss (1864-1949)

Le temps des lilas — Ernest Chausson (1855-1899)
La cigale

Métamorphoses — Francis Poulenc (1899-1963)
- Reine des mouettes
- C'est ainsi que tu es
- Paganini

PAUSE

Songs and Sonnets to Ophelia — Jake Heggie (b. 1961)
- Ophelia's Song
- Women Have Loved Before
- Not In a Silver Casket
- Spring

Siete Canciones Populares Españolas — Manuel de Falla (1876-1946)
1. El paño moruno
2. Seguidilla murciana
4. Asturiana
6. Nana
7. Polo

Notes, Texts and Translations

Giulio Cesare

George Frideric Handel
(1685-1759)

Giulio Cesare premiered in London in February of 1724. The libretto was written by Nicola Francesco Haym whose original source material included a work with the same title by Giacomo Francesco Bussani. Bussani's work had been set once previously by Antonio Sartorio but gained little success. Handel's composition is considered by many to be his finest opera.

The action of the opera is based on Julius Caesar's trip to Egypt in 48-47 B.C. where he first met Cleopatra. The aria *Non Disperar* takes place in Act I, scene 5 in Cleopatra's palace. Caesar has just defeated the Egyptian army and Cleopatra has discovered that her brother Ptolemy has sent Caesar the head of his rival Pompey in a basket. Cleopatra is quite unhappy with her brothers' efforts at negotiation and tells Ptolemy to concentrate on wooing all of his women because he will have far more success with women than trying to negotiate with Caesar.

The aria *Piangeró la sorte mia* is sung in Act III, scene 3 by Cleopatra in her palace. At this point, Ptolemy and Cleopatra have waged war on one another and Ptolemy's forces have defeated those of Cleopatra. She has been taken prisoner because of her efforts at seducing Caesar. In this aria, she is contemplating her fate and planning her revenge on her brother after death.

Non Disperar	**Do Not Despair**
Non disperar, chi sa?	Do not despair, who knows?
Se al regno non l'avrai,	You might achieve the success in reigning
Avrai sorte in amor.	that you achieved in love.
Mirando una beltà	Looking at your beauty
In essa troverai	You discover in it
A consolar un cor.	How to calm a heart.
Piangerò la sorte mia	**I Will Lament my Destiny**
E pur così in un giorno	Therefore in one day
Perdo fasti e gradnezze?	I lose fame and greatness?
Ahi, fato rio!	Oh, treacherous fate!
Cesare, il mio bel nume, è forse estinto;	Caesar my protector is perhaps no more;
Cornelia e Sesto inermi son, nè sanno	Cornelia and Sesto are powerless,
Darmi soccorso. Oh Dio!	They cannot assist me, O God!
Non resta alcuna speme al viver mio.	No hope remains in my life.
Piangerò la sorte mia,	I will lament my destiny,
Sì crudele e tanto ria,	So cruel and merciless,
Finché vita in petto avrò.	As long as there is life in my body.
Ma poi morta d'ogni'intorno	But once dead, everywhere,
Il tiranno e notte e giorno	That tyrant, night and day,
Fatta spettro agiterò.	My spirit will torment.

Selige Nacht
Und gestern hat er mir Rosen gebracht

Joseph Marx
(1882-1964)

Joseph Marx was a late romantic Austrian composer who is chiefly remembered today for his contributions to the world of Lieder and song, with his output of lieder equaling more than 150 songs. Marx's compositions draw a striking similarity to those of Richard Strauss, Strauss having undoubtedly been an important influence on Marx's compositional styles. His style shows extreme delicacy in collaboration between the voice and accompaniment. The mood changes are clearly marked by changing harmonic colors and progressions.

Both pieces were composed early in Marx's career, *Und gestern hat er mir Rosen gebracht* in 1909 and *Selige Nacht* in 1912. *Selige Nacht* was composed to a poem by Otto Erich Hartleben (1864-1905), and was originally written with orchestral accompaniment and later arranged for voice and piano. This poem is sensual and dreamy, depicting two lovers enjoying the beauty of the

night. *Und gestern hat er mir Rosen gebracht* was composed to a poem by Thekla Lingen, a Swedish composer actively writing at the end of the 19th century. This composition was also originally set to orchestral accompaniment and later arranged for voice and piano. The poet is inspired by a gift of roses she has received and dreams of the person who has brought them.

Selige Nacht
Im Arm der Liebe schliefen wir selig ein,
Am offnen Fenster
lauschte der Sommerwind,
Und unsrer Atemzüge Frieden
Trug er hinaus in die helle Mondnacht.

Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches, so reich an Sehnsucht!

Und gestern hat er mir Rosen gebracht
Und gestern hat er mir Rosen gebracht,
Sie haben geduftet die ganze Nacht,
Für ihn geworben, der meiner denkt,
Da hab' ich den Traum einer Nacht ihm geschenkt.

Und heute geh' ich und lächle stumm,
Trag seiner Rosen mit mir herum
Und warte und lausche
und geht die Tür,
So zittert mein Herz, ach
käm' er zu mir!
Und küsse die Rosen die er mir gebracht
Und gehe und suche den Traum der Nacht!

Blessed Night
In the arms of love we fell blissfuly asleep;
At the open window
The summer wind listened.
And carried the peacefulness of our breath
Out into the bright moonlit night.

And out of the garden, feeling its way randomly,
The scent of roses came to our bed of love
And gave us wonderful dreams,
Dreams of intoxication, rich with yearning!

And yesterday he brought me roses
And yesterday he brought me roses,
They gave off their fragrance the whole night,
To remind me of him who thinks of me.
So in the night, the dream I gave him.

And today I walk about silently smiling,
Carrying his roses with me
And I wait and listen
And if I hear a sound at the door
My heart trembles so, ah,
If he would only come to me!
And I kiss the roses he brought to me
And go and seek the dream of the night!

Das Rosenband

Richard Strauss
(1864-1949)

Richard Georg Strauss was a leading German composer of the late Romantic and early Modern eras. His contributions to the genre of vocal music are great with his output including 15 operas and hundreds of lieder. The majority of Strauss's lieder were contained in sets and cycles and *Das Rosenband* is no exception.

Das Rosenband was written in the year 1897 and was contained in the set *Vier Lieder*, Op. 36. The set is not unified in any particular way and each piece is set to a different poet. *Das Rosenband* was composed to a poem by Friedrich Gottlieb Klopstock (1724-1803), a German poet actively writing in the later part of the 18th century. The poem is reminiscent of the story of sleeping beauty ending with a rustling of ribbons, the beauty awakening and instant love.

Das Rosenband
Im Frühlingsschatten fand ich sie,
Da band ich Sie mit Rosenbändern:
Si fühlt' es nicht und schlummerte.

Ich sah sie an; Mein leben hing
Mit diesem blick an ihrem Leben:
Ich fühlt es wohl und wußt' es nicht.

Doch lispelt' ich ihr sprachlos zu
Und rauschte mit den Rosenbändern.
Da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
Mit diesem Blick an meinem Leben,
Und um uns ward's Elysium.

The Rosechain
In spring shade I found her,
And bound her with rosy ribbons
She did not feel it, and slumbered on.

I looked at her; my life hung
With that gaze on her life:
I felt it well, but knew it not.

But I whispered wordlessly to her
And rustled the rosy ribbons.
Then she awoke from her slumber.

She looked at me; her life hung
With this gaze on my life:
And around us it became Elysium.

La Cigale
Le temps des lilas

Ernest Chausson
(1855-1899)

Ernest Chausson was a French Romantic composer who unfortunately passed away soon after his career as a composer was beginning to flourish. He invested over half of his total output in vocal works including songs, song cycles, small vocal ensembles including duets, trios and quartets, lyric drama's, motets and one completed opera. *La Cigale* and *Le temps des lilas* are both contained in groups of song.

La Cigale was composed in 1887 and belongs to his Opus 13, which includes four songs for voice and piano. The poem was written by Leconte de Lisle (1818-1894). This set of songs was not unified by poet. Each individual piece was set to works by different poets including Jean Lahor, Paul Verlaine and Villiers de L'isle-Adam. This poem speaks to the majestic and god-like nature of the Cicada and is matched in intensity by fast-moving piano passages and a breathless vocal line.

Le temps des lilas is contained in the song cycle *Poème de l'amour et de la mer,* (Poem of Love and the Sea), Chausson's Opus 19, written between the years of 1882 and 1890 and later revised in 1893. The work was originally written for orchestra and voice and consisted of two parts separated by an orchestral interlude based on the poems *La fleur des eaux* and *La Mort de l'amour* by Maurice Bouchor (1855-1929). Bouchor's words in this particular poem depict a sad, dark and hopeless time of lost love. The love, like the lilacs, has wilted and faded and is 'dead forever'.

La Cigale
Ô Cigale, née avec les beaux jours,
Sur les verts rameaux dès l'aube posée,
Contente de boire un peu de rosée,
Et telle qu'un roi, tu chantes toujours.

Innocente à tous, paisible et sans ruses,
Le gai laboureur, du chêne abrité,
T'écoute de loin annoncer l'Été
Apollôn t'honore autant que les Muses,
Et Zeus ta donné l'Immortalité!

Salut, sage enfant de la Terre antique,
Dont le chant invite à clore les yeux,
Et qui, sous l'ardeur du
soleil Attique,
N'ayant chair ni sang, vis semblable aux Dieux.

The Cicada
O cicada, born with fine days,
Poised from dawn on the green branches,
Happy to drink a little dew,
And kinglike, you always sing.

Blameless to all, peaceful and without guile,
The happy worker, shaded by the oak tree,
Hears you in the distance heralding summer.
Apollo praises you as highly as the Muses,
And Zeus has given you immortality!

Hail, wise child of ancient earth,
Whose song invites eyes to close,
And who, beneath the intensity of the
Attic sun,
Having neither flesh nor blood, live like the Gods.

Le temps des lilas
Le temps des lilas et le temps des roses
Ne reviendra plus à ce printemps-ci ;
Le temps des lilas et le temps des roses
Est passés, le temps des œillets aussi.

Le vent a changé, les cieux sont moroses,
Et nous n'irons plus courir, et cueillir
Les lilas en fleur et les belles roses ;
Le printemps est triste et ne peut fleurir.

Oh ! joyeux et doux printemps de l'année,
Qui vins, l'an passé, nous ensoleiller,
Notre fleur d'amour est si bien fanée,
Las ! que ton baiser ne peut l'éveiller!

Et toi, que fais-tu ?
Pas de fleurs écloses,
Point de gai soleil ni d'ombrages frais ;
Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.

The time of the lilacs
The time of the lilacs and the time of roses
Will no longer come again to this spring;
The time of lilacs and the time of roses
Has passed, the time of carnations also.

The wind has changed, the skies are morose,
And we will no longer run to pick
The lilacs in bloom and the beautiful roses;
The spring is sad and cannot bloom.

Oh! Joyful and gentle spring of the year,
That came last year to bathe us in sunlight,
Our flower of love is so wilted,
Alas! That your kiss cannot awaken it!

And you, what are you doing?
No budding flowers,
No bright sun at all nor cool shade,
The time of the lilacs and the time of roses,
Along with our love, is dead forever.

Métamorphoses
Reine des mouettes
C'est ainsi que tu es
Paganini

Francis Poulenc
(1899-1963)

Francis Poulenc was a French composer actively creating in the first half of the 20th century. His compositional output includes music in several genres stretching from solo piano music, chamber music and oratorio to choral music, opera, ballet and orchestral music.

Métamorphose is a short song set that was composed by Francis Poulenc in 1943. His close friend, Louise de Vilmorin (1902-1969), provided the poetry for this group along with other song cycles of his including one of his most famous, *Fiançailles pour rire.* Poulenc actually chose the three poems set in *Métamorphose* from the same set of poems as he did the texts for *Fiançailles pour rire.* The set does not have any unifying themes and Poulenc's original intent was to compose more songs in addition to these three. Because of this, sometimes this "unfinished" set leaves listeners feeling unsettled and in need of a more sustained piece to balance the energy and liveliness of "Paganini." Vilmorin's poetry in these three pieces is abstract and imagery-filled at times, *(Reine des mouettes* and *Paganini,)* and highly romantic and delicate at other times, *(C'est ainsi que tu es).*

Reine des mouettes
Reine des mouettes, mon orpheline,
Je t'ai vue rose, je m'en souviens,
Sous les brumes mousselines
De ton deuil ancien.

Rose d'aimer le baiser qui chagrine
Tut e laissais accorder à mes mains
Sous les brumes mousselines
Voiles de nos liens.

Rougis, rougis, mon baiser te devine
Mouette prise aud nœuds des grands chemins.

Reine des mouettes, mon orpheline,
Tu étais rose accordée à mes mains
Rose sous les mousselines
Et je m'en souviens.

Queen of the Seagulls
Queen of the seagulls, my orphan,
I have seen you pink, I remember it,
Under the misty muslins
Of your bygone mourning.

Pink that you liked the kiss which vexes you,
You surrendered to my hands
Under the misty muslins
Veils of our bond.

Blush, blush, my kiss divines you
Seagull captured at the meeting of the grand highways.

Queen of the seagulls, my orphan,
You were pink and surrendered to my hands,
Pink under the muslins
And I remember it.

C'est ainsi que tu es
Ta chair, d'âme mêlée,
Chevelure emmêlée,
Ton pied courant le temps,
Ton ombre qui s'étend
Et murmure à ma tempe.

Voilà, c'est ton portrait,
C'est ainsi que tu es,
Et je veux te l'écrire
Pour que la nuit venue,
Tu puisses croire et dire,
Que je t'ai bien connue.

It is thus that you are
Your body imbued with soul,
Your tangled hair,
Your foot pursuing time,
Your shadow which stretches
And whispers close to my temples.

There, that is your portrait,
It is thus that you are,
And I want to write it to you
So that when night comes,
You may believe and say,
that I knew you well.

Paganini
Violon hippocampe et sirène
Berceau des cœurs cœur et berceau
Larmes de Marie Madeleine
Soupir d'une Reine
Echo

Violon orgueil des mains légères
Départ à cheval sur les eaux
Amour chevauchant le mystère

Paganini
Violin sea-horse and siren
Cradle of hearts heart and cradle
Tears of Mary Magdalene
Sigh of a queen
Echo

Violin pride of agile hands
Departure on horseback on the water
Love astride mystery

Voleur en prière
Oiseau

Violon femme morganatique
Chat botté courant la forêt
Puit des vérités lunatiques
Confession publique
Corset

Violon alcool de l'âme en peine
Préférence muscle du soir
Épaules des saisons soudaines
Feuille de chêne
Miroir

Violon chevalier du silence
Jouet evade du Bonheur
Poitrine des mille presences
Bateau de plaisance
Chasseur.

Thief at prayer
Bird

Violin morganatic woman
Puss-in-boots ranging the forest
Well of insane truths
Publice confession
Corset

Violin alcohol of the troubled soul
Preference muscle of the evening
Shoulder of sudden seasons
Leaf of the oak
Mirror

Violin knight of silence
Plaything escaped from happiness
Bosom of a thousand presences
Boat of pleasure
Hunter.

Songs and Sonnets to Ophelia
Ophelia's Song
Women Have Loved Before
Not In a Silver Casket
Spring

Jake Heggie
(b. 1961)

Jake Heggie is a contemporary American composer well known for his sensitivities in composing music for singers. His operas are his most well-known and celebrated works. Although these staged works are widely successful, Heggie says that his "heart and musical soul lie in storytelling through song." His output of well over 150 songs for all voice types is great proof of this passion.

Songs and Sonnets to Ophelia was composed in 1999 and was premiered in May of that year. The cycle contains four songs with three poems by Edna St. Vincent Millay (1892-1950) and one by Heggie himself.

Ophelia's story began in Shakespeare's *Hamlet,* where she was depicted as a beautiful, innocent, caring young woman who was torn apart by love and heartache that eventually led her to take her own life. Heggie wrote the first poem himself after seeing a performance of *Hamlet.* Afterwards, he came upon three poems by Millay. Although not specifically about Ophelia, Heggie found these poems to accurately depict a confused and love sick young woman who, despite her best efforts, is driven mad by the pressures and intense emotions caused by heartache. Those poems seemed to relate his vision of Ophelia, and in 1999 he set the Millay poetry and produced them as the last 3 songs of his cycle *Song and Sonnets to Ophelia.* It was premiered in May 1999.

Ophelia's Song
The hills are green, my dear one,
And blossoms are filling the air.
The spring is arisen and I am a prisoner there.

In this flowery field I'll lay me
And dream of the open air.
The spring is arisen
and I am a prisoner there.

Taste of the honey. Sip of the wine.
Pine for a chalice of gold.
I have a dear one and he is mine.
Thicker than water. Water so cold.
In this flowery field I'll lay me
And dream of the open air.
The spring is arisen

And I am a prisoner there.
-Jake Heggie

Women Have Loved Before
Women have loved before as I love now;
At least, in lively chronicles of the past—
Of Irish waters by a Cornish prow
Or Trojan waters by a Spartan mast
Much to their cost invaded—here and there,
Hunting the amorous line,
Skimming the rest,
I find some woman bearing as I bear
Love like a burning city in the breast.
I think however that of all alive
I only in such utter, ancient ways
Do suffer love; in me alone survive
The unregenerate passions of the day
When treacherous queens,
With death upon the tread,
Heedless and willful,
Took their knights to bed.
-Edna St. Vincent Millay

Not in a Silver Casket
Not in a silver casket cool with pearls
Or rich with red corundum or with blue,
Locked, and the key withheld,
As other girls have given their loves,
I give my love to you;
Not in a lovers'-knot, not in a ring
Worked in such fashion,
And the legend plain—
Semper Fidelis, where a secret spring
Kennels a drop of mischief for the brain:
Love in the open hand, no thing but that,
Ungemmed, unhidden, wishing not to hurt,
As one should bring you cowslips in a hat
Swung from the hand, or apples in her skirt,
I bring you, calling out as children do:
"Look what I have! – And these are all for you."
-Edna St. Vincent Millay

Spring
To what purpose, April, do you return again?
Beauty is not enough.
You can no longer quiet me with the redness
Of little leaves opening stickily.
I know what I know.
The sun is hot on my neck as I observe
The spikes of the crocus.

The smell of the earth is good.
It is apparent that there is no death.
But what does that signify?
Not only under ground are the brains of men
Eaten by maggots.
Life in itself is nothing.

An empty cup, a flight of uncarpeted stairs.
It is not enough that yearly, down this hill,

April comes like an idiot,
Babbling and strewing flowers.
-Edna St. Vincent Millay

Siete Canciones Populares Españolas — **Manuel de Falla (1876-1946)**

El paño moruno
Seguidilla murciana
Asturiana
Nana
Polo

Manuel de Falla was a composer born in Cadiz, Spain who spent much of his life trying to keep the music of his country and heritage alive. During his early compositional studies, he became interested in the music of the Andalusian region of Spain. This music was a huge influence in many of his later works including *Siete Canciones Populares Españolas.* Later in his life, he was also actively involved in keeping Flamenco music alive throughout Spain by starting organizations whose efforts were to promote and support the performance of the music.

Siete Canciones Populares Españolas was composed in 1914 when Falla was living in Paris. A singer who had sung in a production of his most recent opera approached him about setting a group of Spanish folksongs. Falla had arranged a group of traditional Greek folksongs for a friend and quickly agreed to do the same for the Spanish folksongs. Falla made the choice to keep most of the original melodies intact while using influences of different regions to provide accompaniment. Some have very lively guitar-like figures occurring throughout the accompaniment while some sound like Spanish dances. A Celtic influence is even heard in the piece, "Asturiana." Ultimately, his goal was to represent the music of his country with pride and beauty.

El paño moruno
Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay

The Moorish cloth
On the fine cloth in the store
A stain has fallen;
It will be sold off cheaply,
Because it has lost its value.
Ah!

Seguidilla murciana
Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!
Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y créyendola falsa¡
Nadie la toma

Seguidilla from Murcia
Whoever has a roof
That is made of glass,
Mustn't throw stones
Near the house.
Muleteers are we;
Perhaps on the way
We shall meet up!
Because of our great fickleness
I compare you
To a coin that passes
From hand to hand;
Finally, it wears away,
And thinking it false,
No one accepts it!

Asturiana
Por ver si me consolaba,
Arrime a un pino verde,
Por verme llorar, lloraba.
Y el pino como era verde.

Songs from Asturia
In search of consolation,
I leaned against a green pine tree,
It wept to see me weeping,
And how green was the pine.

Nana
Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.

Lullaby
Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,

Duérmete, lucerito
De la mañana.

Polo
¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho,
¡Ay! Que a nadie se la diré!

Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender
¡Ay!

Sleep, little star
Of the morning.

Polo
Ah!
I have, Ah!
I have, Ah!
I have a pain in my heart,
I have a pain in my heart,
Ah! That I will tell no one!

Let love be damned, be damned
Let love be damned, be damned
Ah!
And who taught me to understand this!
Ah!

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Trumpet Ensemble

Fundraising Concert

Michael Tunnell, *director*

Friday Evening
April 20, 2012
8:30 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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Thank you.

PROGRAM

Book of Fanfares (2012) — Joseph Meibers (b.1991)
- Fanfare No. 1
- Fanfare No. 3
- Fanfare No. 4

Premiere Performance

Within Sacred Walls (2011) — Erik Morales (b.1966)

The Irish Blessing — Traditional arr. Teglasi

Fanfare No. 2 (2012) — Joseph Meibers
from *Book of Fanfares*

Premiere Performance

A Flying Leap! (1994) — Steve Rouse (b.1953)

Main Chute (2012) for solo corno da caccia and 4 trumpets — Frederick Speck (b.1955)

Michael Tunnell, *solo corno da caccia*
Premiere Performance

Fanfare for a New Theatre (1964) — Igor Stravinsky (1882-1971)

Don Woods and Jon Wysong

March	Carl Philipp Emanuel Bach (1714-1788)
Congratulamini Mihi	Giovanni Pierluigi da Palestrina (1525-1594)
Canzon per Sonare No. 4	Giovanni Gabrieli (ca. 1554-1612) arr. Marlatt
Sonata a 7	Heinrich Ignaz Franz Biber (1644-1704)
Music for 6 Trumpets	Vaclav Nelhybel (1919-1996)
There's a Great Day Coming	Will Lamartine Thompson (1847-1909) arr. Everson

University of Louisville Trumpet Ensemble

Michael Tunnell, *Director*
Don Woods, *Assistant Director*
Reese Land (Professor of Trumpet, Campbellsville University, U of L Alumnus), *Guest Conductor*
Michael Teglasi, (Alumnus) *Guest Conductor*
Nathan Yothers, *organ*

Seth Burkhardt
Brad Curtin
Micah Holt
Steven Jessie
Kristian Kemker
Ryan Lindauer
Clinton Linkmeyer
Joseph Meibers
Don Woods
Jon Wysong

Honored Supporters and Friends and New Guests:

Welcome and thank you for coming to this evening's trumpet concert!

We have some exciting news to share with you. This spring, the UofL Trumpet Ensemble is honored to have been selected to perform in two prestigious national and international events! In the spirit of continuing the significant legacy established by Leon Rapier, a stellar musician and mentor of students the Trumpet Ensemble represented the School of Music at the National Trumpet Competition (NTC) at George Mason University in Fairfax, VA in March. In May, they will represent the School of Music at the 37th Annual Conference of the International Trumpet Guild (ITG) to be held at Columbus State University in Columbus, Georgia.

Both these events will provide valuable learning experiences for students, exposing them to world-class brass players of international standing who will have a powerful impact on their careers and provide valuable networking opportunities to help them professionally.

The UofL Trumpet Ensemble which competes regularly at NTC, won First Prize in the Ensemble Division in 1999 and placed second in 2002. Having also performed at numerous ITG conferences, this May the ensemble will premiere two new works written specifically for this occasion by UofL composers, Dr. Fredrick Speck, faculty member, and Joseph Meibers, composition student, as well as perform *A Flying Leap!* by faculty member Dr. Steve Rouse.

Travel cost for the Trumpet Ensemble to attend this prestigious event is estimated at $5,000. We are asking all alumni, friends and supporters of the School of Music to help provide this life-changing educational enrichment – 100 percent of your donation will be used for their trip. To receive a tax-deductible receipt for your gift by mail, please complete the attached form and return it to the box office with your gift during intermission.

Your donation, in any amount, is appreciated and will help trumpet students attend this event.
Thank you in advance for your gift and enjoy the concert!

Warm regards,

Michael H.Tunnell, D.M.A.
Professor of Trumpet and University Scholar
UofL School of Music
502-852-6907
louisville.edu/music
facebook.com/uoflmusic

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville Wind Symphony

Frederick Speck, *director*

Collegiate Chorale

Kent Hatteberg, *conductor*

Cardinal Singers

Kent Hatteberg, *conductor*

Sunday Evening
April 22, 2012
6:00 p.m.
Margaret Comstock Concert Hall

University of Louisville Wind Symphony

Frederick Speck, *director*

Flag of Stars (1954) — Gordon Jacob (1895-1984)

The Ragtime Robin (1924) — George Hamilton Green (1893-1970)

Tony Johnson, *xylophone soloist*

"Bright" from Concerto for Flute and Wind Orchestra (2004) — Michael Mower (b. 1958)

Kathy Karr, *flute soloist*

Radetzky March (1848) — Johann Strauss (1804-1849)

The Wind Symphony

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music. In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002, 2006 and 2011 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference, and at the 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that "Cheetah has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly. A concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

PROGRAM

Collegiate Chorale
Kent Hatteberg, *conductor*

Jubilate Deo	Giovanni Gabrieli (1557 - 1612)
Kyrie (Mass for Double Choir)	Frank Martin (1890 - 1974)
Und ob ich schon wanderte im finstren Tal (Op. 31, No. 1)	Georg Schumann (1866 - 1952)
Bogoroditse Devo	Arvo Pärt (b. 1935)
Kein schöner Land	Wilhelm von Zuccalmaglio (1803 - 1869) arr. Wolfram Buchenberg (b. 1962)
My God is a Rock	arr. Ken Berg (b. 1955)

Samantha Lilly, *soprano*

Cardinal Singers
Kent Hatteberg, *conductor*

Kyrie (Mass in E-flat Major, Op. 109)	Josef Gabriel Rheinberger (1839 - 1901)
Sanctus (Mass for Double Choir)	Frank Martin (1890 - 1974)
The Sixty-Seventh Psalm	Charles Ives (1874 - 1954)
Entreat me not to leave you	Dan Forrest (b. 1978)
I Can Tell the World	arr. Moses Hogan (1957 - 2003)
Amazing Grace	arr. Ēriks Ešenvalds (b. 1977)

Jessica Banet, *soprano*

Elijah Rock	arr. Moses Hogan
I would live in your love	Nathan Jones (b. 1983)
Oh My Love is Like a Red, Red Rose	arr. Simon Carrington (b. 1942)

Jacob Hein, *baritone*

Cantico de Celebracion	Leo Brouwer (b. 1939)

Collegiate Chorale

The Collegiate Chorale, under the direction of Dr. Kent Hatteberg, is the premier choral ensemble of the University of Louisville. The ensemble is comprised of the finest vocal musicians at the University of Louisville. They perform a wide variety of choral repertoire, with a particular emphasis on contemporary choral literature. The Chorale has received rave reviews for their performances of recently composed works at the School of Music's annual New Music Festival. The Chorale and Cardinal Singers have recently premiered works composed for or dedicated to them, or commissioned by the University of Louisville choral program, including works by Vytautas Miškinis, Vaclovas Augustinas, Ēriks Ešenvalds, and faculty composer Marc Satterwhite.

The Chorale has made numerous appearances at state, regional, and national conferences and conventions. They performed at the 2008 National Collegiate Choral Organization (NCCO) national convention in Cincinnati and at regional or national ACDA, MENC, and National Orff-Schulwerk Association conventions in 2000 (ACDA Orlando), 2001 (ACDA San Antonio), 2002 (MENC Nashville), 2003 (National Orff-Schulwerk Louisville), 2005 (ACDA Los Angeles), 2008 (ACDA Louisville), 2009 (ACDA Oklahoma City), and 2011 (ACDA Chicago), and at the KMEA State Conference in 1998, 2002, and 2011. The Chorale performed at the 2001 inauguration of President George W. Bush. Although the Chorale performs primarily *a cappella* repertoire, they have a long list of performances of major works, often in collaboration with the Louisville Orchestra and the Choral Arts Society. Next year they will perform Carl Orff's *Carmina Burana* with Orchestra Kentucky and Benjamin Britten's *War Requiem* with the Louisville Choral Arts Society.

Cardinal Singers

The Cardinal Singers were founded in 1970 under the name University Singers by the late William C. Lathon, former University of Louisville professor, as an outreach organization for the University of Louisville. In 1980 they were appointed by then-Governor Brown as Commonwealth of Kentucky "ambassadors of good will."

The Singers continue their outreach mission locally, nationally, and internationally, offering workshops, performing at choral conventions, and competing on the international stage. Highlights include their performances at the Taipei International Choral Festival (Taiwan, 2010) the Beijing International Choral Festival (China, 2010), and the 7th World Symposium on Choral Music (Kyoto, Japan, 2005). Recent competition performances include the Marktoberdorf International Chamber Choir Competition, the Harmonie Festival, and the 9th Internationale Chortage Mainhausen (Germany, 2011), the 1st Grand Prix of Choral Music – World Choir Championships (South Korea, 2009), the Tolosa Choral Contest (Spain, 2006), the Harmonie-Festival and the Marktoberdorf International Chamber Choir Competition (Germany, 2005), the Bremen International Choir Olympics (Germany, 2004), and the International Johannes Brahms Choral Competition (Wernigerode, Germany, 2003). Other international appearances include the "Voices of the Baltics" Multi-cultural Conference (Tallinn, Estonia, 2007) and serving as the seminar choir for the International Conducting Seminar in Marktoberdorf (Germany, 2005). They will represent the United States at the Cuba/U.S. Choral Symposium in Havana in May. They are currently ranked by Interkultur as the top choir in the world among choirs performing in major international competitions.

The Cardinal Singers performed at the ACDA Southern Division Convention in Winston-Salem in March 2012 and at the NCCO's National Convention in Ft. Collins, CO in November 2011. They performed in the feature major works concert at the 2009 ACDA National Convention and served as the demonstration choir for the graduate conducting competition in Oklahoma City. They, along with other University of Louisville choral ensembles, presented the Headliner Concert at the ACDA Southern Division in Louisville in 2008. They performed at the 2004 ACDA Southern Division Convention in Nashville and at the KMEA State Conference in 2006. Locally, the Cardinal Singers perform for community functions, official University gatherings and recruiting events.

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Alberto Abril, *guitar*

Student of Stephen Mattingly

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
April 23, 2012
7:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this afternoon.

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Thank you.

Take a Seat Scholarship Campaign: An investment in the future of music

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Cello Suite No. 1, BWV 1007 — J. S. Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I / II
- Gigue

Variations on a Theme of W. A. Mozart — Fernando Sor (1778-1839)

INTERMISSION

Melodia Espanola — Luis Romero (1854-1893)

Tres Pieces Espagnolas — Joaquín Rodrigo (1901-1999)
- Fandango
- Passacaglia
- Zapateado

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Michael Burkhead
&
Michelle Gilfert,
clarinets

Students of Dallas Tidwell

with

David George, *piano*

Student Recital

Monday Evening
April 23, 2012
5:00 p.m.
Comstock Concert Hall

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PROGRAM

Duetto No. 2 — Bernhard Henrik Crusell (1775-1838)

Allegro Agitato ma non Troppo
Siciliano
Rondo alla Svedese

Michael Burkhead & Michelle Gilfert, *clarinets*

Sonata, Op. 120, No. 2 in E-Flat Major — Johannes Brahms (1838-1897)

Allegro Amabile
Allegro Appasionato
Andante con moto:Allegro

Michael Burkhead, *clarinet*
David George, *piano*

Time Pieces — Robert Muczynski (1929-2010)

Allegro Risoluto
Andante Expressivo
Allegro Moderato
Andante Molto:Allegro Energico

Michelle Gilfert, *clarinet*
David George, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Haley DeWitt, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*
Rebecca Neely, *violin*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
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PROGRAM

from *Il re pastore,* K.208 — Wolfgang Amadeus Mozart (1756-1791)
L'amerò sarò costante

Rebecca Neely, *violin*

Gott im Frühling — Franz Schubert (1797-1828)
Die Männer sind méchant!
Seligkeit
Nähe des Geliebten
Lied der Delphine

PAUSE

Fêtes galantes pour Madame Vasnier — Claude Debussy (1862-1918)
Pantomime
En Sourdine
Mandoline
Clair de Lune
Fantoches

Bee! I'm expecting you! *(Six Poems by Emily Dickinson)* — John Duke (1899-1984)
Birds, U.S.A.

My Lizard *(Wish for a Young Love)* — Samuel Barber (1910-1981)

Snake *(Eve-Song)* — Jake Heggie (b.1961)

Lions — Richard Hundley (b. 1931)

from *Così fan tutte* — Wolfgang Amadeus Mozart (1756-1791)
In uomini, in soldati

Notes, Texts and Translations

"L'amerò sarò costante" from *Il re pastore* **Text by Pietro Metastasio (1698-1782)**

This aria is sung by Aminta, a young shepherd-king. The role was composed specifically for a castrato, but is now sung as a "pants role" by a soprano. Aminta is in love with Elisa, and their love has been tested by their respective roles in society. Aminta, who is to become a king, is pressured to find a more suitable wife, while Elisa has been kept from seeing him. In this aria, Aminta proclaims his fidelity and devotion to her.

L'amerò, sarò costante:
Fido sposo, e fido amante
Sol per lei sospirerò.
In sì caro e dolce oggetto
La mia gioia, il mio diletto,
La mia pace io troverò.

I shall love her, I shall be constant:
Faithful spouse, and faithful belovéd
Only for her shall I sigh.
In so darling and sweet an object
My joy, my delight,
My peace shall I find.
English Translation by Ed Lein, c2009

Gott im Frühling (God in Springtime) **Text by Johann Peter Uz (1720-1796)**

Schubert chose to set only the first three verses of this seven verse poem. The key of E major supports the feelings of bliss and thoughtfulness in this song. In ABA form, the song moves briskly while praising nature and the God that created it all. The accompaniment flows throughout the entire song with the same figure in the right hand. The B section describes various beautiful moments in nature, which God has set into motion. The melody ends with a proclamation: *Ich will dem Herrn lobsingen, durch den ich wurde, was ich bin!* (I will to the Lord praise sing, who has made me what I am!).

In seinem schimmernden Gewand
Hast du den Frühling uns gesandt,
Und Rosen um sein Haupt gewunden.
Holdlächelnd kömmt er schon!
Es führen ihn die Stunden,
O Gott, auf seinem Blumenthron.

In his resplendent raiment
Hast Thou sent Spring to us,
His head wreathed in roses.
Smiling sweetly, he is coming!
The hours lead him,
O God, to his flowery throne.

Er geht in Büschen, und sie blühn;
Den Fluren kommt ihr frisches Grün,
Und Wäldern wächst ihr Schatten wieder,
Der West liebkosend schwingt
Sein tauendes Gefieder,
Und jeder frohe Vogel singt.

He comes to bushes, and they bloom;
Meadows take on their fresh green,
And woods again extend their shade,
The west wind caressingly
Spreads its thawing wings,
And every glad bird sings.

Mit eurer Lieder süßem Klang,
Ihr Vögel, soll auch mein Gesang
Zum Vater der Natur sich schwingen.
Entzückung reißt mich hin!
Ich will dem Herrn lobsingen,
Durch den ich wurde, was ich bin!

With the sweet sound of your songs,
Ye birds, let my song too
Soar to the Father of nature.
Delight fills me with rapture!
I will sing praises to the Lord,
Who has made me what I am!

Die Männer sind méchant! (Men are Faithless!) **Text by J.G. Seidl (1804-1875)**

The key of A minor portrays the young girl's unhappiness and sorrow at the discovery of her lover's unfaithfulness. The tempo marking of *etwas langsam* (a little slow) suggests that the girl's predicament is to be taken seriously. The mother has warned her daughter, but she was too stubborn to take her advice before finding out for herself. This song is a 'refrain song' because the same phrase (which is also the title of the song) comes back at the end of each verse in a different context. Each verse represents the progress of the girl's emotions, and they can be interpreted various ways. By the end, she seems resigned to the fact that her mother was right all along.

Du sagtest mir es, Mutter:
Er ist ein Springinsfeld!
Ich würd' es dir nicht glauben,
Bis ich mich krank gequält!
Ja, ja, nun ist er's wirklich;
Ich hatt' ihn nur verkannt!
Du sagtest mir's, o Mutter:
„Die Männer sind méchant!"

Vor'm Dorf im Busch, als gestern
Die stille Dämm'rung sank,
Da rauscht' es: "Guten Abend!"
Da rauscht' es: "Schönen Dank!"
Ich schlich hinzu, ich horchte;
Ich stand wie festgebannt:
Er war's mit einer Andern-
„Die Männer sind méchant!"

O Mutter, welche Qualen!
Es muß heraus, es muß!
Es blieb nicht bloß beim Rauschen,
Es blieb nicht bloß beim Gruß!
Vom Gruße kam's zum Küsse,
Vom Kuß zum Druck der Hand,
Vom Druck, ach liebe Mutter!
„Die Männer sind méchant!"

Men are faithless, you told me, mother:
He's a young rascal!
I wouldn't believe you,
Until I had tormented myself sick!
Yes, now I know he really is;
I'd simply misjudged him!
You told me, mother:
'Men are faithless!'

Yesterday, as dusk fell silently
In the grove outside the village,
I heard a whispered 'Good evening!'
And a whispered 'Many thanks!'
I crept up and listened,
Stood there as if transfixed:
It was he, with another-
'Men are faithless!'

O mother, what torture!
It must be said, it must!
It didn't just stop at whispering,
It didn't just stop at greetings!
From greetings it went to kisses,
From kisses to the pressing of hands,
From the pressing of hands . . . ah, dear mother,
'Men are faithless!'

Seligkeit (Bliss)

Text by Ludwig Heinrich Christoph Hölty (1748-1776)

This song rings in the key of E major with a feeling of joy and spontaneity. Though the meter is 3/8, the flowing four bar phrases Schubert created give a feeling of 6/8. Each verse feels as if the words had just been thought of the moment before, yet the song also has an impression of effortlessness. The melody consists of four symmetrical phrases and a three phrase ending, which is paired with the parts of the poem that emit a sense of longing.

Freuden sonder Zahl
Blühn im Himmelssaal
Engeln und Verklärten,
Wie die Väter lehrten.
O da möcht ich sein,
Und mich ewig freun!

Jedem lächelt traut
Eine Himmelsbraut;
Harf'und Psalter klinget,
Und man tanzt und singet.
O da möcht' ich sein,
Und mich ewig freun!

Lieber bleib' ich hier,
Lächelt Laura mir
Einen Blick, der saget,
Daß ich aus angeklaget.
Selig dann mit ihr,
Bleib' ich ewig hier!

Joys without number
Bloom in the hall of heaven
For angels and souls in glory,
As our fathers taught.
O that I were there,
To rejoice forever!

On each one lovingly smiles
A heavenly bride;
Harp and psaltery sound,
There is dancing and singing.
O that I were there,
to rejoice forever!

Here would I rather remain,
If Laura smiled at me
And sent a glance that said,
I need grieve no longer.
Blissful then with her,
I would stay here forever!

Nähe des Geliebten (Nearness of the Beloved)

Text by Johann Wolfgang von Goethe (1749-1832)

Schubert's first draft of this song was written in 6/8 time. He later scratched out that time signature and wrote "won't do" in the margin, replacing it with 12/8. The melody is separated into two balanced halves, both of which start on the high G flat and end on the lower G flat. The long phrases complement the broad, encompassing reflection on love indicated in the poem. The piano introduction climbs chromatically to meet the entrance of the voice. The piano and voice are integrated beautifully. The relative minor is glimpsed briefly in the second half of the melody before returning to the calm reflection of G flat major at the end of each verse.

Ich denke dein, wenn mir der Sonne Schimmer Vom Meere strahlt; Ich denke dein, wenn sich des Mondes Flimmer In Quellen malt.	I think of you when the sun's shimmer Gleams from the sea; I think of you when the moon's glimmer Is mirrored in streams.
Ich sehe dich, wenn auf dem fernen Wege Der Staub sich hebt; In tiefer Nacht, wenn auf dem schmalen Stege Der Wandrer bebt.	I see you when on the distant road The dust rises; At dead of night, when on the narrow footbridge The traveler trembles.
Ich höre dich, wenn dort mit dumpfem Rauschen Die Welle steigt. Im stillen Hain, da geh ich oft zu lauschen, Wenn alles schweigt.	I hear you, when with a dull roar the waves surge. In the quiet wood, often I go and listen, When all is still.
Ich bin bei dir, du seist auch noch so ferne, Du bist mir nah! Die Sonne sinkt, bald leuchten mir die Sterne. O wärst du da!	I am with you, however far away you are, You are near me! The sun sets, soon the stars will shine on me. O that you were here!

English translations by Lionel Salter, c2008

Lied der Delphine (Song of Delphine)

Text by Wilhelm von Schütz (1776-1847)

The text of this song was taken from Act IV of Schütz's play *Lacrimas*. In the play, Delphine, who is actually a princess, is kidnapped and made a slave. Unaware of her true identity, the Spanish Florio falls in love with Delphine on a ship. Eventually she safely returns to her homeland where she is confined to her room by her overbearing father. Here, from her balcony, Delphine sees Florio and recognizes him as the man she fell in love with. While plotting a way to rescue Delphine, Florio works in the yard of her father's house in order to be closer to her. Delphine's monologue tells of her helplessness after having fallen in love with Florio and of her struggles with the emotions of her love as she is imprisoned and cannot reach him. She is in the process of becoming a woman and is overwhelmed by feelings of virginal curiosity. Both the accompaniment and voice share very technically difficult parts. The difficulty of each part along with the dramatic climax at the end of the piece creates a nearly symphonic weight of emotional development and continuous growth in intensity that is quite different from most of Schubert's songs.

Ach was soll ich beginnen Vor Liebe? Ach, wie sie innig durchdringet Mein Inn'res! Siehe, Jüngling, das Kleinste Vom Scheitel Bis zur Sohl' ist dir einzig Geweihet. O Blumen! Blumen! verwelket, Euch pfleget Nur, bis sie Lieb' erkennet, Die Seele. Nichts will ich tun, wissen und haben, Gedanken Der Liebe, die mächtig mich fassen,	Oh, how shall I begin For love? Oh, how deeply it permeates My inner being! See, youth, the smallest part From crown To sole is to you alone Dedicated. Oh flowers! Flowers! wither, The soul Tends you only until it learns Of love. I want to do nothing, to know and have nothing, Only thoughts Of love, which strongly grasp me,

Nur tragen,
Immer sinn' ich, was ich aus Inbrunst
Wohl könne tun,
Doch zu sehr hält mich Liebe im Druck,
Nichts läßt sie zu.
Jetzt, da ich liebe, möcht' ich erst leben,
Und sterbe,
Jetzt, da ich liebe, möcht' ich hell brennen,
Und welke.
Wozu auch Blumen reihen und wässern?
Entblättert!
So sieht, wie Liebe mich entkräftet,
Sein Spähen.
Der Rose Wange will bleichen,
Auch meine,
Ihr Schmuck zerfällt, wie verscheinen
Die Kleider.
Ach Jüngling, da du mich erfreuest
Mit Treue,
Wie kann mich mit Schmerz so bestreuen
Die Freude?

Do I carry,
I'm always thinking what I in my ardor
Might do,
But too strongly does love hold me,
Letting me do nothing.
Now that I love, might I first live,
Then die.
Now that I love, might I burn brightly,
Then fade.
For what should I arrange and water flowers?
Leafless!
So he sees, how love overpowers me,
With his gazing.
The rose's cheek will pale,
Mine also,
Her charms ruined, like worn out
Clothes.
Ah, youth, since you delight me
With faithfulness,
How can so strewn with pain
Be joy?

English translation by Lawrence Snyder and Rebecca Plack

Fêtes galantes pour Madame Vasnier

Text by Paul Verlaine (1844-1896)

Verlaine's *Fêtes galantes* reflects the scenes of an 18th century garden party, the type of setting often depicted in impressionist paintings of the same time period. They depict mostly playful scenes, but hints of melancholy and irony are woven into the scenes as well. The charades of the characters in the *Fêtes galantes* suggest folly and amusement, but the poems delve into the more secret internal feelings against a landscape of fountains, trees, and foliage.

Verlaine's mother in law, Mme. Mauté, was one of Debussy's first piano teachers and a strong believer in Debussy's talents as a composer. No records exist that show whether Debussy and Verlaine had any kind of correspondence, however they had many friends in common, and most people believe that they did cross paths at some time. Of the twenty-two poems of *Fêtes galantes*, Debussy set eight to music. He also set eleven other Verlaine poems to music.

Pantomime (Pantomime) presents five characters, each with their own unique mood and situation. Each character silently acts out a vignette, which Debussy sets very clearly. The piano introduction illustrates the jest of Pierrot, who cuts into a *pâté*. Cassandre's tears are represented in a grand gesture of descending chromatic sixteenth notes. Harlequin, while planning to abduct Colombine, pirouettes four times, shown in the music by playful rhythms between the piano and voice. The musical cues of each vignette further the intention that the whole scene is nothing more than caricature and exaggeration. By the time we reach Colombine, the scene moves from outward actions to inward emotion. The characters of *Pantomime* are brought to life by Verlaine's present tense treatment, moving exactly as the poem dictates, like actors on a stage.

Pierrot qui n'a rien d'un Clitandre
Vide un flacon sans plus attendre
Et, pratique, entame un pâté

Cassandre, au fond de l'avenue
Verse une larme meconnue
Sur son neveu déshérité

Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois

Colombine rêve, surprise
De sentir un Coeur dans le brise
Et d'entendre en son Coeur des voix

Pierrot who has nothing of a Clitandre
Empties a flask without more waiting
And, practical, cuts into a pâté

Cassandre, at the end of the avenue
Sheds a tear solitary
For his nephew disinherited

This scoundrel of Harlequin plots
The abduction of Columbine
And pirouettes four times

Columbine dreams, surprised
To feel a heart in the breeze
And to hear in her heart some voices

En Sourdine (Muted) describes the desire of a couple to become closer to nature and take comfort in their surroundings as an escape from human pain and turmoil. The music reaches its first high point at *extasies* (ecstasy). The melody consists of constantly rising and falling phrases, both in pitch and dynamics.

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Fondons nos âmes, nos coeurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton coeur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux
Qui vient, à tes pieds, rider
Les ondes des gazons roux.

Et quand, solennel, le soir
Des chênes noirs tombera
Voix de notre désespoir,
Le rossignol chantera.

Calm in the half-light
That the branches high make,
Let us penetrate well our love
With this silence deep.

Let us fuse our souls, our hearts
And our senses raptured,
Amid the vague languors
Of the pines and the arbutus.

Close your eyes half-way,
Cross your arms on your breast,
And from your heart drowsy
Banish for ever all design.

Let ourselves be persuaded
By the wind lulling and soft
Which comes at your feet ripple
The waves of russet lawn.

And when, solemn, the evening
From the oaks black will fall
Voice of our despair,
The nightingale will sing.

Mandoline (Mandolin) opens with the piano playing an initial "pluck" and then a pattern of quick open fifths in 6/8 time, imitating a mandolin. The scene captures the intertwining of man and nature, this time in a more playful way than in *En Sourdine.* The sounds of the mandolin float through the breeze and move amid the serenaders and listeners under a pink and gray moon. Instead of ending the song on brise, Debussy chose to add a series of las at the end of the song, also imitating a mandolin.

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

The givers of serenades
And the lovely listeners
Exchange some remarks dull
Under the branches singing.

There is Tircis and there is Aminte,
And there is the eternal Clitandre,
And there is Damis who for many
Cruel makes many verse tender.

Their short jackets of silk,
Their long dresses with trains,
Their elegance, their joy
And their soft shadows blue,

Whirl in the ecstasy
Of a moon pink and gray,
And the mandolin chatters
Amid the shivers of the breeze.

Clair de lune (Moonlight) was set two different times by Debussy. This version, the first of the two, is less melancholy than the other and is characterized by cascading triads and dramatic ascensions on *la vie opportune* and *au calme claire de lune.* The accompaniment is mostly in major mode throughout the piece, venturing into minor to complement *le mode mineur.* The poem begins by introducing the soul of the reader as the canvas, or stage, for the actors who are disguising their sadness

beneath masks. While singing and dancing, the group seems unsure as to whether they are happy or sad in their act, just as the moonlight, both sad and beautiful, shines above them.

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques,
Jouant du luth et dansant, et quasi
Tristes sous leurs déguisements fantasques!

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune.
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver, les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

Your soul is a landscape chosen
Which go charming masquers and bergamasquers,
Playing the lute and dancing and almost
Sad beneath their fantastic disguises!

While in singing in the mode minor
The love victorious and the life opportune.
They do not seem to believe in their happiness,
And their song mingles with the moonlight,

With the calm moonlight sad and beautiful,
That makes dream the birds in the trees,
And sob with ecstasy the jets of water,
The tall jets of water slender among the marbles.

Fantoches (Marionettes) is a playful song similar in form to *Pantomime.* However, these characters are completely farcical because they are puppets. Colombine, who is unnamed here, returns in a half-naked effort to fulfill her previous dreams with a Spanish pirate. The loud call of the nightingale symbolizes the longing of the lovers, set by Debussy at the end of the song. The song goes by in a flash as the spirited puppets sneak about under the moon.

Scaramouche et Pulcinella,
Qu'un mauvais dessein rassembla,
Gesticulent noirs sous la lune, la la la

Cependant l'excellent docteur Bolonais
Cueille avec lenteur des simples
Parmi l'herbe brune.

Lors sa fille, piquant minois,
Sous la charmille, en tapinois,
Se glisse demi-nue,la la la

En quête de son beau pirate espagnol,
Dont un langoureux rossignol
Clame la détresse à tue-tête.
La la la

Scaramouche and Pulcinella,
Whom an evil plot brought together,
Gesticulate back against the moon, la la la

Meanwhile the excellent Bolognese doctor
Picks with slowness some medicinal plants
Among the dark grass.

Then his daughter, saucy countenance,
Under the bower, slyly,
Steals in half-naked, la la la

In quest of her handsome pirate Spanish,
Of whom a lovelorn nightingale
Proclaims the distress at the top of his voice.
La la la

English translations by Marie-Claire Rohinsky, c1987

Bee! I'm expecting you!

Text by Emily Dickinson
(1830-1866)

This is the sixth song in Duke's set of Emily Dickinson poems. This poem is a playful letter of admiration. The accompaniment mimics the quick movement of insects and the descriptions in the letter. The frogs are a threatening presence, while the clover is a tempting invitation to the bee. This lighthearted tune ends with the punch line revealing who the writer of the letter is.

Birds, U.S.A.

Text by James Purdy
(1914-2009)

Purdy's poem is a playful jab at some of the typical birds seen around the states. The birds are listed off before a proclamation that they are indeed the "principal birds of the U.S.A.". Duke sets this proclamation as a sort of ironic announcement that indicates the dullness of the birds. Duke ends the piece with a dissonant mimic of a bird call in the piano.

My Lizard — **Text by Theordore Roethke (1908-1963)**

The second song from Barber's *Wish for a Young Love* is haunting and uneasy. The text indicates a gradual mental unraveling on the part of the speaker, who is concerned with the happiness and health of his "lizard". Barber's setting captures the uneasiness of the poem with a disjunct melody and an accompaniment that almost feels dizzy with movement.

Snake — **Text by Philip Littell (b.1950)**

In the fifth song of Heggie's *Eve-Song*, Eve speaks to the snake in the Garden of Eden. The jazzy bass line and melody are fitting for the snake's charming, sneaky character. Eve is curious as to what the snake has to offer her, and she falls victim to its temptations. By the end of the song, Eve is feeling the consequences of her tasting the apple. She slowly transforms as the taste becomes worse.

Lions — **Text by James Purdy (1914-2009)**

This poem is an appeal towards lions to leave the hares alone and to take notice of the greenery that would be a perfect substitute. Hundley writes in the score that the piano's first figure should be "like a lion's roar". The tempo is indicated as "Savagely". The accompaniment captures the overbearing and relentless hunting of the lions as the left hand represents the prowl with a menacing pattern of even quarter notes. The music takes on a much calmer feeling when the pleading with the lions begins. But soon enough, the menacing of the lions returns, and the song ends with a dramatic climax. Hundley sets the text as if even the singer is afraid of the lions.

"In uomini, in soldati" from *Così fan tutte* — **Text by Lorenzo da Ponte (1749-1838)**

Despina the maid has been bribed by Don Alfonso to convince the two sisters she serves to cheat on their lovers. In this aria Despina tells the ladies that to expect fidelity in men, much less in soldiers, is a ridiculous notion. The music is playful and light, and Despina's laugh is written into the music when she sings: *non vi fate sentir, per carita!* (don't let anyone hear you, for pity's sake!). By the end of her aria, she is urging the sisters to pay back their men with the same treatment of infidelity and to have fun at the same time (indicated by a series of jolly *la ra la las).*

In uomini, in soldati, sperare fedelta?
Non vi fate sentir, per carita!
Di pasta simile son tutti quanti,
Le fronde mobili, l'aure incostanti
Han piu degli uomini stabilita!
Mentite lagrime, fallaci sguardi
Voci ingannevoli, vezzi bugiardi
Son le primarie lor qualita!
In noi non amano che il lor diletto,
Poi ci dispregiano, neganci affetto,
Ne val da barbari chieder pieta!
Paghiam o femmine, d'ugual moneta
Questa malefica razza indiscreta.
Amiam per comodo, per vanita!

In men? In soldiers you hope for fidelity?
For pity's sake, don't let anyone hear you!
They're all made of the same dough,
Windblown branches, changeable breezes
Have more stability than men!
False tears, suspicious glances
Deceiving voices, lying vices
Are the foremost of their qualities!
They only love us when it suits their delight,
Then they disparage us and deny us affection,
It's useless to ask their pity!
Let's pay them back in their own coin
This accursed, indiscreet race.
Let's love for our convenience and vanity!

English translation by Naomi Gurt Lind

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Violin Studio

Students of
J. Patrick Rafferty
&
Brittany MacWilliams

Monday Evening
April 23, 2012
7:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Partita no. 2 in D minor, BWV 1004
Allemande — J. S. Bach (1685-1750)

Alex Moore, *violin*

Romanian Folk Dances — Béla Bartók (1881-1945)
V. Poarca Romaneasca
VI. Manuntelul

Chloe Meinshausen, *violin*
Adrienne Fontenot, *piano*

Romantic Pieces, Op.75 — Antonín Dvořák (1841-1904)
2. Allegro maestoso

Hannah Chalk, *violin*
Adrienne Fontenot, *piano*

Romance in F, Op. 40 — Ludwig van Beethoven (1770-1827)

Jacob Head, *violin*
Katie Teremi, *piano*

Three Pieces, Op. 42 — Peter Ilyich Tchaikovsky (1840-1893)
3. Melody

Mary Grace Reed, *violin*
Deanna Shipley Catlett, *piano*

Partita in E Major, BWV 1006 — J. S. Bach
Bourree
Jalisha Boyd, *violin*

Partita in D minor, BWV 1004 — J. S. Bach (1685-1750)
Allemande
Leila Trindade, *violin*

Partita in D minor, BWV 1004 — J. S. Bach
Courante
Catherine Tyree, *violin*

Partita in D minor, BWV 1004 — J. S. Bach
Sarabande
Daniel Parker, *violin*

Sonata in G minor, BWV 1001 — J. S. Bach
Siciliano
Steven Kinnamon, *violin*

Sonata in B Major, BWV 1002 — J. S. Bach
Allemande
Double
Ana Sarbu, *violin*

Concerto, Op. 14 — Samuel Barber (1910-1981)
Allegro
Marina Konishi Comfort, *violin*
Adrienne Fontenot, *piano*

Sonata no. 2 for Violin Solo, "Obsession" — Eugene Ysaye (1858-1931)
Prelude
Julianne King, *violin*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Community Music Program: Suzuki Violin Recital

Students of Franzeli Sharp

Karen Griffin, ***accompanist***

Saturday Afternoon
May 12, 2012
3:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this afternoon.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

"Flower Song" (pre-twinkle exercise)
Vera Overstreet

"Twinkle Variation A"
Sophy Zhao

Perpetual Motion
Shinichi Suzuki
(1898-1998)
Mroogank Kale

Witches' Dance
Nicolo Paganini
(1782-1840)
Ella Cullen

Two Grenadiers
Robert Schumann
(1810-1856)
Kelly Jackson

Bourreé
Johann Sebastian Bach
(1685-1750)
Mihir Kale

Russian Fantasy
Leo Portnoff
(1875-1940)
Rio Cross

Concerto in A Minor
III. Presto

Antonio Vivaldi
(1678-1741)

Olivia Ford

Minuet 3 in G

Johann Sebastian Bach
(1685-1750)

Emma Proietti & Olivia Ford, *violin duet*

Gavotte

Johann Sebastian Bach
(1685-1750)

Emmaly Saliga, *unaccompanied*

Czardas

Vittorio Monti
(1868-1922)

Arielle Hawman

Sicilienne and Rigaudon

Fritz Kreisler
(1875-1962)

Pratik Bhade

Air on the G String

Johann Sebastian Bach
(1685-1750)

Tessa McShane

Polish Dance

Edmund Severn
(1862-1942)

Samuel Jackson

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, August 23, 2012
3:00 p.m.
Comstock Concert Hall

Convocation

Welcoming Remarks
Dean Christopher Doane

Recital Attendance Information and Q & A
Kathy & Matthew Karr

Announcements from Faculty

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, September 6, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Pre-Concert Piping by Anne Marie de Zeeuw

PROGRAM

Fanfare for a New Theatre (1964) — Igor Stravinsky (1882-1971)

Michael Tunnell & Mark Lynn, *trumpets*

Praeludium, Fuga and Ciacona — Dietrich Buxtehude (c.1637-1707)

Jack Ashworth, *organ*

Trio for Flute, Oboe and Piano — Madeleine Dring (1923-1977)
III. Allegro giocoso

Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Naomi Oliphant, *piano*

Isfahan — Billy Strayhorn & Duke Ellington (1915-1967)(1899-1974)

Michael Tracy, *tenor sax*
Chris Fitzgerald, *bass*

from *Cronicas del discubrimiento, for flute & guitar* — Roberto Sierra (b. 1953)
"Leyenda Taina"
"Danza"

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Eusebius Revisited, Remembrances of Schumann — Paul Ramsier (b. 1937)
III. Encore, Semplice

Paul York, *cello*
Dror Biran, *piano*

from *La bohème* — Giacomo Puccini (1858-1924)
"O, Mimì, tu più non torni"

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

Act IV of Puccini's "La bohème" begins with a stirring duet between the poet, Rodolfo, and the painter, Marcello. Despite their best efforts to concentrate on their work, the thoughts of the two men keep returning to their lost loves, Mimì and Musetta.

UNIVERSITY OF
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SCHOOL OF MUSIC

Twentieth Annual

Faculty Gala Concert

Sponsored by

Friday Evening
September 7, 2012
8:00 p.m.
Comstock Concert Hall

Pre-Concert Piping by Anne Marie de Zeeuw & Larry Frederiksen

PROGRAM

Fanfare for a New Theatre (1964) — Igor Stravinsky (1882-1971)

Michael Tunnell & Mark Lynn, *trumpets*

Praeludium, Fuga and Ciacona — Dietrich Buxtehude (c.1637-1707)

Jack Ashworth, *organ*

Greetings from Dr. John Hale, Master of Ceremonies
Remarks from Dr. Shirley Willihnganz, University Provost

from *Birthday Cantata*
"Sheep May Safely Graze" — Johann Sebastian Bach (1685-1750) arr. Egon Petri (1881-1962)

Dror Biran, *piano*

Trio for Flute, Oboe and Piano
III. Allegro giocoso — Madeleine Dring (1923-1977)

Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Naomi Oliphant, *piano*

Isfahan — Billy Strayhorn & Duke Ellington (1915-1967)(1899-1974)

Michael Tracy, *tenor sax*
Chris Fitzgerald, *bass*

from *The Drover Trilogy* (2011)
"Round Up" — John La Barbera (b. 1945) Piano reduction by Rene Orth (b. 1985)

Michael Tunnell, *corno da caccia*
Meme Tunnell, *piano*

Eusebius Revisited, Remembrances of Schumann
III. Encore, Semplice — Paul Ramsier (b. 1937)

Paul York, *cello*
Dror Biran, *piano*

from *Il barbiere di Siviglia*
"Largo al factotum"

Gioachino Rossini
(1792-1868)

Chad Sloan, *baritone*
David George, *piano*

Largo al factotum della città.
Presto a bottega che l'alba è già.
Ah, che bel vivere, che bel piacere
per un barbiere di qualità!

Ah, bravo Figaro!
Bravo, bravissimo!
Fortunatissimo per verità!

Pronto a far tutto,
la notte e il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita più nobile, no, non si da.

Rasori e pettini
lancette e forbici,
al mio comando
tutto qui sta.
V'è la risorsa,
poi del mestiere
colla donnetta, col cavaliere

Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle
Qua la parrucca. Presto la barba
Qua la sanguigna
Presto il biglietto
Qua la parrucca, presto la barba,
Presto il biglietto, ehi!

Figaro! Figaro! Figaro!
Ahimè, che folla!
Ahimè, che furia!
Uno alla volta, per carità!
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù,

Pronto prontissimo son come il fulmine:
sono il factotum della città.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non mancherà.

Make way for the factotum of the city,
Hurrying to his shop since dawn is already here.
Ah, what a beautiful life, what fine pleasure
For a barber of quality!

Ah, bravo Figaro!
Bravo, bravissimo!
A most fortunate man indeed!

Ready to do everything
Night and day,
Always on the move.
A cushier fate for a barber,
A more noble life, is not to be had.

Razors and combs,
Lancets and scissors,
At my command
Everything's here.
Here are the tools
Of my trade
With the ladies, with the gentlemen...

Everyone asks for me, everyone wants me,
Ladies, young lads, old men, young girls
Here is the wig, the beard is ready.
Here are the leeches...
Quickly the note
Here is the wig, the beard is ready,
Quick the note, hey!

Figaro! Figaro! Figaro!
Ah, what a crowd!
Ah, what a fury!
One at a time, please!
Hey, Figaro! I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down,

Faster and faster, I'm like lightning:
I'm the factotum of the city.
Ah, bravo Figaro! Bravo, bravissimo,
You'll never lack for luck!

INTERMISSION

To The Gods of Rhythm

Nebojsa Zivkovic
(b. 1962)

Greg Byrne, *djembe*

Four Sketches
IV. Allegro

Anthony Plog
(b. 1947)

Louisville Brass
Michael Tunnell & Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
Clinton McCanless, *tuba*

Morning Prayer

Chris Fitzgerald
(b. 1964)

Faculty Jazz Ensemble
Ansyn Banks, *trumpet* Jerry Tolson, *alto sax*
Michael Tracy, *soprano sax* Harry Pickens, *piano*
Chris Fitzgerald, *bass* Jason Tiemann, *drums*

Sonata quinta

Dario Castello
(c.1590-c.1658)

Jack Ashworth, *violin* Brett Shuster, *sackbut*
Matilda Ertz, *organ*

Hazelhurst Suite (2011)
Pastorale (Elegy)

Sidney A. King
(b. 1959)

Sidney King, *double bass*

Sicilienne et Allegro Giocoso

Gabriel Grovlez
(1879-1944)

Matthew Karr, *bassoon*
Naomi Oliphant, *piano*

"O lieb' so lang du lieben kannst"

Franz Liszt
(1811-1886)

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

O lieb', o lieb' solang du lieben kannst!
O lieb', so lang du lieben magst!
Die Stunde kommt, die Stunde kommt,
Wo du an Gräbern stehst und klagst.
Und sorge, daß dein [Herze] glüht
Und Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz
In Liebe warm entgegenschlägt.
Und wer dir seine Brust erschließt,
O tu ihm, was du kannst, [zulieb]!
Und mach ihm jede Stunde froh,
Und mach ihm keine Stunde trüb.
Und hüte deine Zunge wohl,
Bald ist ein böses Wort gesagt!
O Gott, es war nicht bös gemeint,
Der andre aber geht und klagt.

O love, o love as long as you can!
O love, o love as long as you like!
The time is coming, the time will come,
When you will stand grieving at the grave.
And let your heart glow
And nurture and carry love
So long as for you another heart
In love warmly beats.
And to one whose breast opens for you
O, for him, you should do what you can in love!
And make him happy in each moment,
And make him never sad in one.
And guard your tongue completely,
In case an ill word should ever escape!
O God, it was not meant like that,
Yet the other departs and grieves.

from *Cronicas del discubrimiento, for flute & guitar* — Roberto Sierra (b. 1953)
"Leyenda Taina"
"Danza"

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Concerto for Two Violins and String Orchestra, Op. 77 — Malcolm Arnold (1921-2006)
III. Vivace

J. Patrick Rafferty & Brittany MacWilliams, *violins*
Graduate String Quartet
Julianne King & Amelia Lant, *violins*
Samuel Meade, *viola* Felix Borges, *cello*

from *La bohème* — Giacomo Puccini (1858-1924)
"O, Mimì, tu più non torni"

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

Act IV of Puccini's "La bohème" begins with a stirring duet between the poet, Rodolfo, and the painter, Marcello. Despite their best efforts to concentrate on their work, the thoughts of the two men keep returning to their lost loves, Mimì and Musetta.

Rodolfo: Che penna infame!

O Mimì, tu più non torni. O giorni belli,
Piccole mani, odorosi capelli...
Collo di neve! Ah! Mimì,
Mia breve gioventù!

E tu, cuffietta lieve, che sotto il guancial
Partendo ascose, tutta sai
La nostra felicità, vien sul mio cuor morto,
Poichè è morto amor...

Marcello: Che infame pennello!

Io non so come sia che il mio pennello lavori
E impasti colori contro voglia mia.
Se pingere mi piace o cieli o terre o inverni o primavere,
Egli mi traccia due pupille nere e una bocca procace,
E n'esce di Musetta il viso ancor...
E n'esce di Musetta il viso tutto vezzi e tutto frode.
Musetta intanto gode
E il mio cuor vile la chiama,
E aspetta il vil mio cuor...

Translation:
Rodolfo: This pen is awful!

O Mimì, you will not return.
O what lovely days those were!
Your tiny hands, your sweet-scented hair,
Your snow-white neck!
Ah! Mimì! My youth was too short.

And you, pink bonnet, that she hid
Beneath the pillow as she left, you know
All of our joy, come to my dead heart,
That is dead as is our love...

Marcello: This paintbrush is worthless!

I do not understand why my brush
And my mixed colors work just to spite me.
Whether I want to paint earth or sky, winter or spring,
The brush outlines two dark eyes and inviting lips,
And Musetta's face appears...
Her face appears completely lovely and completely false.
Meanwhile Musetta is happy
And my cowardly heart calls for her,
And my cowardly heart waits...

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Dr. John R. Hale is Professor and Director of Liberal Studies in the College of Arts and Sciences a University of Louisville. He studied at Yale and Cambridge before embarking on an archaeological c that includes extensive underwater searches for ancient warships. He has written for *Antiquity, Jo of Roman Archaeology,* and *Scientific American* and has been profiled by NPR and *The New York Time* 2009 book *Lords of the Sea: The Epic Story of the Athenian Navy & The Birth of Democracy* was publish Penguin Press. He has also been featured in documentaries broadcast by The Discovery Channe The History Channel. Dr. Hale is a favorite and well-known speaker in the Louisville region. The S of Music is grateful for his contribution to the Faculty Gala this evening.

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SCHOOL OF MUSIC

Thursday, September 13, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

"A Flying Leap!" (1994) — Steve Rouse (b. 1953)

University of Louisville Trumpet Ensemble
Don Woods, Erika Howard, Jon Wysong, Nick DeJarlais,
Seth Burkhardt, Clinton Linkmeyer & Kristian Kemker, *trumpets*

AUDIOLOGY/HEARING PRESENTATION

LAUREL YODER PRESENTATION

KENTUCKY CENTER
SEASON
30
2013-2014
CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 ..... Ludwig van Beethoven
Rainwaves ..... Joan Tower

INTERMISSION

Liebeslieder Waltzes..... Johannes Brahms

Sunday, October 20th at 3 PM

Stem Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375..... Wolfgang Amadeus Mozart

INTERMISSION

Piano Quintet in A Major, Op. 81 ..... Antonin Dvorak

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt"..... Wolfgang Amadeus Mozart

INTERMISSION

Quartet for the End of Time ..... Olivier Messaien

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs ..... Camille Saint-Saens
Trio for Oboe, Clarinet & Viola ..... Randall Thompson

INTERMISSION

Piano Quartet in C Minor, Op. 15 ..... Gabriel Faure

Sunday, September 15th at 3 PM
Comstock Concert Hall
Unversity of Louisville

PROGRAM

Piano Trio in C Minor, op. 3, no. 1 — L. Van Beethoven (1770 – 1827)

I. Allegro con brio
II. Andante cantabile con Variazioni
III. Minuetto. Quasi Allegro
IV. Finale. Prestissimo

Peter McHugh, *violin* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

Rain Waves — Joan Tower (b. 1938)

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Joanna Goldstein, *piano*

INTERMISSION

Liebeslieder Waltzes — Johannes Brahms (1833 – 1897)

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen, o die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel nahm den Flug
7. Wohl schön bewandt was es
8. Wenn so lind dein Auge mir
9. Am Donaustrande, da steht ein Haus
10. O wie sanft die Quelle sich

11. Nein, es is nicht auszukommen
12. Schlosser auf! und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht, dort aussen
18. Es bebet das Gesträuche

Edith Davis Tidwell, *soprano* Rebekah Bortz, *mezzo-soprano*
Daniel Weeks, *tenor* Chad Sloan,*baritone*
Joanna Goldstein and Jeffrey Jamner, *pianos*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall a the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz *(mezzo soprano)* receved her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentkcky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant *(bassoon)* currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper *(viola)* received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey *(horn)* is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein *(piano)* Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim *(horn)* is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner *(piano)* Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr *(bassoon)* Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the
2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonic UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr *(flute)* has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh *(violin)* After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mistislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller *(viola)* Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije *(clarinet)* graduated from Indiana University with a Bachelor of Music Education, a Master´s degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterson from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Mineria.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo *(cello)* Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic *(oboe)* Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler *(program commentary)* Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds *(violin)* Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan *(baritone)* American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdocimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitles, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem fur Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell *(clarinet)* Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.
He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell *(soprano)* has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Travatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck *(oboe)* performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast–most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks *(tenor)* is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Cosi fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at unversities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's *9th Symphony* with the Louisville Orchestra.

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UNIVERSITY OF
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SCHOOL OF MUSIC

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UNIVERSITY CHORUS

Bomi Lee, *Conductor*

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

featuring Josh Hamilton and Kate McCoskey, *student conductors*

and

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Sunday Evening
September 16, 2012
7:30 P.M.

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UNIVERSITY CHORUS

Laetatus sum in B-flat major (MH 480) — Johann Michael Haydn (1737 - 1806)

Jung Hyun Ahn, *piano*

Kyrie eleison (Messa a 4 voci in Do maggiore) — Antonio Lotti (1666 - 1740)

Viva, viva — Antonio Salieri (1750 - 1825)

Rorate coeli (9 Advent-Motetten, Op. 176 No. 1) — Joseph Gabriel Rheinberger (1839 - 1901)

Ezekiel Saw the Wheel — Traditional Spiritual, arr. Mark Hayes (b. 1953)

Austin Echols and Phillip D. Morgan, *piano*

COLLEGIATE CHORALE

Hosanna to the Son of David — Orlando Gibbons (1583 - 1625)

Josh Hamilton, *student conductor*

Alma Redemptoris Mater — Tomás Luis de Victoria (1548 - 1611)

Cantate Domino — Claudio Monteverdi (1567 - 1643)

Kate McCoskey, *student conductor*

Glory Be To God (Op. 87 No. 7) — Sergei Rachmaninoff (1873 - 1943)

Kate McCoskey, *student conductor*

Go, Lovely Rose — Eric Whitacre (b. 1970)

Ricky Lynn Case II, *tenor* Emily Yocum, *soprano*
Josh Hamilton, *student conductor*

Saints Bound for Heaven — Traditional, arr. Alice Parker and Robert Shaw (b. 1925) (1916 - 1999)

CARDINAL SINGERS

Circumdederunt me gemitus mortis — Cristóbal de Morales (1525/26 - 1594)

Mitten wir im Leben sind (Op. 23 No. 3) — Felix Mendelssohn (1809 - 1847)

Hilf mir Gott (Op. 68) — Albert Becker (1834 - 1899)
Kelly Welding, Jessica Banet, *soprano*
Ruthanne Fulton, Carlisle Schoner, *alto*
Josh Hamilton, *tenor* Phillip D. Morgan, *baritone*

Lähtö (Op. 86A) — Einojuhani Rautavaara (b. 1928)

Wade in de Water — African-American Spiritual, arr. Allen Koepke (b. 1939)

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Erin Shina
Samantha Lilly
Kelly Welding

Soprano 2
Won Joo Ahn*
Jessica Banet
Emily Nash
Anna Rittenhouse
Emily Yocum

Tenor 1
Ricky Lynn Case II
Josh Hamilton*
Sam Soto

Tenor 2
Christopher R. Kent
Nick Peak
Andrew Wheaton
Blake Wilson

Alto I
Lauren Cannon
Ruthanne Fulton
Sara Kim
Bomi Lee#

Alto 2
Jung Hyun Ahn*
Katie Allen
Carlisle Schoner
Amber Whittaker

Bass 1
Jon Fejes
Nicholas D. Gray*
Jacob Hein
Phillip D. Morgan

Bass 2
John Combs
Aaron Coomer
Tyler Dippold
Austin Echols
Nick Pappe
Jesse Abraham Patrick

**graduate student*
#UofL faculty

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Laura Bower
Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Jody McCaffery
Erin Shina
Madison Whelan
Emily Yocum

Soprano II
Won Joo Ahn*
Jessica Banet+
Bailey Haskell
Virginia Henley
Rachel Hobbs
Emily Howes
Lora Lambert
Jessica Pouranfar
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Josh Hamilton*+
Ian Hooper
Sam Soto
Blake Wilson

Tenor II
Kristofer Anderson
Richard Howsare
Nick Peak
John C. Sida
Andrew Wheaton

Alto I
Uadani Butto
Lauren Cannon
Chelsey Jackson
Sara Kim
Ashley Kruth
Alexandra Lewis
Rachel Miller

Alto II
Jung Hyun Ahn*+
Kate McCoskey*
Elayne Parrish
Mckenzie Peay
Grace Robertson
Amber Whittaker

Bass I
Caleb Coleman
Bradley Detro
Jonathan Gentry
Nicholas D. Gray*
Ethan James McCollum
Phillip D. Morgan+
Nathan Yothers

Bass II
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols
Reed Mills
Nick Pappe
Jesse Abraham Patrick
David Taustine

+section leader
**graduate student*

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Kimcherie Lloyd, *Director*

featuring UofL faculty artists

J. Patrick Rafferty & Brittany MacWilliams, ***violins***

Chad Sloan, ***baritone***

Sunday Evening
September 23, 2012
7:30 p.m.
Comstock Concert Hall

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PROGRAM

Overture to *Russlan and Ludmilla* — Michael Glinka (1804-1857)

Concerto for Two Violins and String Orchestra — Malcolm Arnold (1921-2006)
I. Allegro risoluto
II. Andantino
III. Vivace

J. Patrick Rafferty & Brittany MacWilliams, *violins*

from *The Barber of Seville* — Gioacchino Rossini (1792-1868)
"Largo al factotum"

Chad Sloan, *baritone*

INTERMISSION

Symphony No. 5 in C minor, Op. 67 — Ludwig van Beethoven (1770-1827)
Allegro con brio
Andante con moto
Allegro
Allegro

TEXTS & TRANSLATIONS

from *The Barber of Seville*
"Largo al factotum"

Gioacchino Rossini
(1792-1868)

Largo al factotum della città.
Presto a bottega che l'alba è già.
Ah, che bel vivere, che bel piacere
per un barbiere di qualità!

Ah, bravo Figaro!
Bravo, bravissimo!
Fortunatissimo per verità!

Pronto a far tutto,
la notte e il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita più nobile, no, non si da.

Rasori e pettini
lancette e forbici,
al mio comando
tutto qui sta.
V'è la risorsa,
poi del mestiere
colla donnetta, col cavaliere

Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle
Qua la parrucca. Presto la barba
Qua la sanguigna
Presto il biglietto
Qua la parrucca, presto la barba,
Presto il biglietto, ehi!

Figaro! Figaro! Figaro!
Ahimè, che folla!
Ahimè, che furia!
Uno alla volta, per carità!
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù,

Pronto prontissimo son come il fulmine:
sono il factotum della città.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non mancherà.

Make way for the factotum of the city,
Hurrying to his shop since dawn is already here.
Ah, what a beautiful life, what fine pleasure
For a barber of quality!

Ah, bravo Figaro!
Bravo, bravissimo!
A most fortunate man indeed!

Ready to do everything
Night and day,
Always on the move.
A cushier fate for a barber,
A more noble life, is not to be had.

Razors and combs,
Lancets and scissors,
At my command
Everything's here.
Here are the tools
Of my trade
With the ladies, with the gentlemen...

Everyone asks for me, everyone wants me,
Ladies, young lads, old men, young girls
Here is the wig, the beard is ready.
Here are the leeches...
Quickly the note
Here is the wig, the beard is ready,
Quick the note, hey!

Figaro! Figaro! Figaro!
Ah, what a crowd!
Ah, what a fury!
One at a time, please!
Hey, Figaro! I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down,

Faster and faster, I'm like lightning:
I'm the factotum of the city.
Ah, bravo Figaro! Bravo, bravissimo,
You'll never lack for luck!

FACULTY ARTIST BIOGRAPHIES

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the major symphonies and schools in the United States.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

American baritone **Chad Sloan** is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. In the 2012-2013 season, Chad will sing *Carmina Burana* with Columbia Pro Cantare, Bach's *Christmas Oratorio* with Louisville Choral Arts Society, Brahms' *Liebeslieder Waltzes* at Huntsville, Alabama's Twickenham Music Festival, Britten's *War Requiem* at

Lawrence Conservatory and debuting with Opera Memphis in Lee Hoiby's opera *This is the Rill Speaking*. In the 2011-2012 season, Chad returned to the role of Prosdocimo, in Rossini's *Il Turco in Italia* for Tacoma Opera, and debuted with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Roméo et Juliette* for Dayton Opera and the Bar Harbor Music Festival. He also participated in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. He covered the title role of Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. Chad returned to Kentucky Opera to debut his *Belcore in L'elisir d'amore*, to Utah Opera for John Brooke in *Little Women*, and debuted with the Bar Harbor Music Festival as Figaro in *Il barbiere di Siviglia*. He also sings the baritone solo in *Carmina Burana* with the Midland Symphony Orchestra, covers the role of Cosimo for the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and performs Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premiere orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Dance Academy in performance of "Clara's Dream" from Tchaikovsky's *The Nutcracker Suite* and the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado, The Tender Land, A Beggar's Opera*, and *Le Nozze di Figaro*.

Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre at the University of Louisville School of Music. In addition to orchestra and opera theatre, Ms. Lloyd teaches a graduate seminar in conducting and individual conducting lessons. Ms. Lloyd holds a Bachelor's and Master's degree in piano performance from Eastern Michigan University, and a Master's degree in orchestral/opera conducting from Louisiana State University. In addition to her studies in the United States, Ms. Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

University Symphony Orchestra

Kimcherie Lloyd, *Director*

James Weixler & Christopher Dye, *Orchestra Managers*

Anna Janaina Vitorino Murakawa, Matthew Madonia & Steven Kinnamon, *librarians*

First Violin
- Julianne King †
- Matthew Madonia
- Anna Janaina Vitorino Murakawa
- Steven Kinnamon
- Mary Grace Reed
- Marina Konishi Comfort
- Ana Sarbu
- Jalisha Boyd

Second Violin
- Amelia Lant *
- Jacob Head
- Catherine Tyree
- Riki Matsui
- Alexander Moore
- Dustin Howard
- Franzeli Sharp
- Chloe Meinshausen
- Hannah Chalk

Viola
- Samuel Meade *
- Chelsea Cook
- Prangchat Fakto
- Elena Dias
- Morganne McCool
- Sydney Fogle
- Amber Crist
- Jonathan McIntosh
- Jarret O'Hearn
- Toni Robinson +

Cello
- Ryan Snapp *
- Jared Latta
- Anna Patterson
- Nicholas Weiner
- Hannah Soren
- Harrison Reed
- Lindsey Becker
- Nicholas Volpert
- Anne Parsons
- Veronica Ortiz
- Chelsea Getty
- Laurel Yoder

Bass
- Eli Raines *
- Aaron May
- Jordan Wright
- Samuel Zaccone
- Sydney Simpson
- Catherine Craig
- Jake Speelman
- Benjamin Heckel
- Marie Knueven

Piccolo
- Samuel Williams

Flute
- Carrie Eliis
- Meaghan Spencer
- Michelle Schapmire

Oboe
- Caitlin Dolenc
- Erin Elliot
- James Hardaway

Clarinet
- Samantha Holman
- Alexander Ravitz
- Emily Danielson

Bass Clarinet
- Michael Burkhead

Bassoon
- Jackie Royce
- Paul Tromba
- Anna Garmin

Contra Bassoon
- Anna Garmin

Horn
- Mattew Williams
- Tyler Taylor
- Ian Wolfe
- Aaron Coomer
- Andrew Osborne

Trumpet
- Erika Howard
- Nicholas Calcamuggio
- Nicholas De Jarlais
- Halston Soder

Trombone
- Timothy Hutchins
- James Clark

Bass Trombone
- Joseph Murrell

Tuba
- Craig Potter
- Chris Dye

Percussion
- James Weixler
- Amanda Roberts
- Spencer Zembrodt
- Travis Nestor
- Chris Cutshaw

Harp
- Lydia Falconnier
- Roseanna Shafer

† *concert mistress*
* *principal*
+ *guest*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Faculty Jazz Ensemble

Ansyn Banks, ***trumpet***

Jim Connerley, ***piano***

Tyrone Wheeler, ***bass***

Jason Tiemann, ***drums***

Monday Evening
September 24, 2012
7:30 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Songs will be selected from the following:

Tonk	Ray Bryant
Lost	Wayne Shorter
Seven Minds	Sam Jones
Love for Sale	Cole Porter
If You Could See Me Now	Tadd Dameron
Bolivia	Cedar Walton

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Mark Hetzler, *trombone*
Vincent Fuh, *piano*
Nick Moran, *bass*
Todd Hammes, *drums*

Guest Artists Recital

Wednesday Evening
September 26, 2012
8:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
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Thank you.

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

AK	David Torn
Sinister Resonance	Henry Cowell
Agonist/Not For Nothing	Dub Trio
They Said: sinister resonance	Mark Engebretson
There's Something About David H.	Nels Cline

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, September 27, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Harp Sonata No. 2 "Bylina" — Valeri Kikta (b. 1941)

Lydia Falconnier, *harp*
(student of Carol McClure)

Recognition of Beth Loree
for her years of service to the School of Music and its students

Beth Loree
Sung To The Traditional "Oh Susanna"
by John La Barbera

Well I've come from 'Tuck-i-ann-a
with a dec-ent A-C-T
and I'm goin' to be a stud-ent
at the Un-i-vers-i-ty

Well I've worked so hard to get here
All those years of Do Re Mi
But there are so man-y choi-ces
That I don't know what to be.

Mom and Dad-dy
Oh don't you cry for me
'Cause I'm going to make de-cis-ions
with some help from Beth Lor-ee

Oh the first year was a strug-gle
with my home-work in the-ory
and the march-ing band re-hear-sals
took so long we could-n't pee

Oh the con-vos and re-cit-als
were a chall-enge you'll a-gree
but they weren't as much a hass-le
as those scales in every key.

Mom and Dad-dy
Oh just you wait and see
'Cause I'm going to be suc-cess-ful
with some help from Beth Lor-ee

Well I got an "A" in text-ing
but my av-er-age was "C"
then I moaned at length on Face-book
so that every-one could see

all my friends were quick to comfort
saying doub-le-u T- G (way to go)
then I got a post from you know who
saying come in and see me.

Mom and Dad-dy
A teach-er I will be
'Cause I listen-ed to the wisd-om
of our bless-ed Beth Lor-ee

Well she told me not to drag my feet
with math and his-tor-y
and be sure those labs in sci-ence
get knocked out like 1-2-3

Well I played my last re-cit-al
for the class and fac-ul-ty
then I emptied out my lock-er
And gave An-ge-la my key.

Mom and Dad-dy
Oh look at my de-gree
Well I get to wear my cap and gown
be-cause of Beth Lor-ee

Speed Concert Series

presents

Stephanie Blythe

mezzo-soprano

The **Speed** Art Museum

Speed Concert Series
presents

Stephanie Blythe, mezzo-soprano
Warren Jones, piano

Sunday, September 30 at 3p
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is presented by the Hattie Bishop Speed Music Trust and gifts from the Connoisseur Annual Giving Society.

Stephanie Blythe appears by arrangement with:
Opus 3 Artists, 470 Park Avenue South, 9th Floor
New York, NY 10016 212.584.7500

opus3 ARTISTS

PROGRAM

Twelve Poems of Emily Dickinson — James Legg (1961-2000)

There's been a Death, in the Opposite House
This is my letter to the World
I'm Nobody! who are you?
It dropped so low - in my Regard
Bee! I'm expecting you!
I had no time to Hate
I'll tell you how the Sun rose
The Way I read a Letter's this
I felt a Cleaving in my Mind
I meant to find Her when I came
Success is counted sweetest
'Tis not that Dying hurts us so

Three Songs, Op. 10 — Samuel Barber (1910-1981)

Rain Has Fallen
Sleep Now
I Hear an Army

INTERMISSION

Button Up Your Overcoat — Buddy Deslylva (1895-1950)
The Thrill is Gone — Lew Brown (1893-1958)
You're The Cream In My Coffee — and Ray Henderson (1896-1970)
The Best Things In Life Are Free/
Keep Your Sunny Side Up

The Tale Of The Oyster — Cole Porter (1891-1964)
You Do Something to Me
Let's Do It

Kitten On The Keys — Edward Confrey (1895-1971)

If You Don't Want My Peaches — Irving Berlin (1888-1989)
Always
What'll I Do?
I Love A Piano

{program subject to change}

Program Notes

James Legg-EmilyDickinson Songs
A Convergence of American Legacies

The very same traits that make the poetry of Emily Dickinson so remarkable—astonishing individuality, the encompassing of enormous issues such as nature, death, and what it is to be human and yet immortal—are the traits that make the songs of James Legg so arresting. That he should have possessed such perspicacity, individuality, and revelation in such a short life is equally significant. This accomplished, award-winning composer wrote film scores as well as much music for the voice, including six one-act operas as well as these twelve beautiful songs, his last completed work, composed specifically for Stephanie Blythe.

Just as resonances of such writers as Shakespeare and Keats are synthesized into Dickinson's poetry, sometimes subtly, other times more boldly, in James Legg's settings there is the absorption and blossoming of the legacy of Aaron Copland's settings of Dickinson. This is not to say that Mr. Legg in any way copies the music of Copland, rather Mr. Legg has the ability, like Copland, to "read" a poem and its meaning and to illuminate it through text painting and has the ability to be emotionally true and musically authentic. The choice of twelve poems is a significant bow to Mr. Copland in itself and it is interesting to note that Mr. Legg chose twelve poems not set by his predecessor. Mr. Legg's harmonic language in the songs is mostly tonal, with the frequently added piquancy of dissonances that effectively underscores the emotional ebb and flow of the poems. The vocal lines are widely-scoped (overall more than two octaves in range) and it is not unusual for the voice to traverse an octave and a half within one sung phase. The writing for the piano is similarly expansive, employing the full range of the instrument, including its lowest and highest notes. The texts, which are set syllabically, are elucidated musically at all points by the ingenious interplay of writing for the two performers; always the dramatic-emotional effect is direct, sometimes through disarming simplicity and sometimes through virtuosity, though virtuosity is never used in a surface way, rather as an integral tool for putting forth the dramatic impact of the

poems. Mr. Legg also pointedly underlines meaning by the use of range in both the voice and piano. In impassioned moments the voice may rise and fall dramatically; in moments of emotional extreme the voice is raised to a higher tessitura. Similarly in the piano, Mr. Legg orchestrates meaning by using the piano range markedly, sometimes in long passages in the treble, sometimes in the bass, and quite often, as in the very opening of the song group, with a wide spacing between the two hands, as though stretching his large and vivid musical canvas over the frame of the poem.

Mr. Legg obviously loved and knew the Copland Dickinson settings intimately as shown in a few musical signatures that the two composers share: the upward rush of a bi-tonal scale in the piano in the last song of Mr. Legg's; the enjoyment of using passages of alternating, burbling thirds in the piano to suggest excitement and ebullience; the setting of the text so that its linguistic stresses and non-stresses are as close to natural speech as possible. Mr. Legg's ninth song, "I felt a Cleaving in my Mind", pays clear obeisance to Mr. Copland's ninth song, "I felt a funeral in my brain", in its dense texture, jarring dissonance and heavy caste. The piano writing in the song set stretches the limits of the instrument and strives toward orchestral realities. Throughout, Ms. Dickinson's original voice vibrates fascinatingly within Mr. Legg's own and both voices live on vividly through the singing of Stephanie Blythe, the muse and champion of these songs.

by Alan Smith

Three Songs by Samuel Barber

The *Three Songs*, Op. 10 were published in 1939, following a two-year period Barber spent in Rome. The texts are by James Joyce, from his volume of poetry titled *Chamber Music*, 1907. Though they are short, each song is connected by musical and thematic elements. They are tonally related; the first and last are in the key of C minor, and the middle song is

a minor third below (A minor). The texts center upon the theme of love, but it is a clandestine love in the confines of an affair. They are bittersweet; the joys of the lovers are pitted against the frustrations of unspoken obstacles.

"Rain Has Fallen" maintains a mostly arpeggiated and gradually ascending contour in the piano accompaniment, which gives imagery of the soft fall of raindrops. The song is set in C minor, and the vocal line moves slowly to contrast the piano. The text describes a proposed meeting of lovers. The voice outlines frequent half steps at the ends of phrases, which contributes to a slightly unsettling effect. The last line of text is repeated: "speak to your heart," as if to imply that the lovers will use this firm statement to guide their actions.

"Sleep Now" uses a simple descending whole step pattern in the piano, reminiscent of a lullaby. The texture is sparse. Voice and piano are in dialogue, and do not often move at the same times, but rather complement one another at the ends of phrases. The second stanza mentions "the voice of winter/ crying at the door." This threat of adversity to the sleeper is indicated by small melismas in the vocal part and chromaticism in the piano. Joyce's text is straightforward but ends with opposite ideas: the desire for peace but the reality of the "unquiet heart."

"I Hear An Army" is the most overtly dramatic of the songs in Op. 10. The text can be interpreted as a nightmare in the mind of a sleeping person who then awakes to find his lover gone. It has a relentless rhythmic churning in the piano, while the vocal line soars above. The rhythmic motion stops in the last stanza of text: "My love, my love, my love/ why have you left me alone?"

Songs by Buddy Desylva, Lew Brown, Ray Henderson

This series of songs from Tin Pan Alley pays tribute to the songwriting team of Desylva, Brown, and Henderson. Lew Brown was born Louis Brownstein in Russia and emigrated to the United States in 1898. He wrote many original lyrics on his own before meeting pianist and composer Ray Henderson in 1922. The two immediately began composing songs together, and

their productivity increased when they were joined by Buddy Desylva in 1925. This group of three would go on to produce many Broadway hits. Their works continue to be popular today in musical theatre as well as being recognized as important contributions to American song literature.

Three Songs by Cole Porter

Cole Porter was one of the most successful composers for the genre of musical theatre in the 1930s. Porter was unique in that he wrote both the music and the lyrics for his songs.

"The Tale of the Oyster" is not as well-known as many of Porter's works. It maintains a lilting, strophic song form with a repetitive melody. The text is wry; an oyster experiences a range of viewpoints beginning with boredom and ending with wisdom, as it faces the whimsical journey of being eaten and regurgitated, thus ending in the exact same bay where its life began.

"You Do Something to Me" was written in 1929 as the opening number in Porter's musical *Fifty Million Frenchmen*. It is a sultry song that elicits imagery of a Parisian café. The music consists of two verses with choruses, and the piano maintains popular dancelike rhythms.

"Let's Do It" is a ragtime piece from the show "Paris." It is a humorous and repetitive song about falling in love. The text goes through different regions of the world and many walks of life, explaining dryly that "even fleas do it."

Edward Confrey

Edward Confrey, also known as "Zez," recorded piano roll cylinders in New Orleans from about 1910 to 1920. The Ampico Piano Company of New York later advertised that "Kitten on the Keys" was a composition that came from that exact scenario. While Confrey was staying with his grandmother, he was awakened in the night by a series of strange sounds. When he got up to find the source of the noise, he discovered a kitten prancing about on the keys of his grandmother's piano.
(Source: Archeophone Records)

Four Songs by Irving Berlin

This set of classics by Irving Berlin reflects the scope of the composer's highly successful and long-lasting career (which spanned more than four decades). Each song in this segment focuses on a particular aspect related to love. Love can be taken lightly or seriously, and each of these songs offers a look in both directions.

"If You Don't Want My Peaches" is a tongue-in-cheek number that uses double entendre and light humor to make the listener smile. "Always" is a more serious song. Berlin wrote it for his wife as an anniversary present, and it remained one of his own favorites among his compositions. It has a slow tempo and long phrases to create sentiment and to allow the emphasis to be placed on the words.

"What'll I Do" was written in 1923, and it reflects the feelings of a lover who has recently ended a relationship. The song is sad and the text reflects the uncertainty of the future for the speaker: "When I'm alone with only dreams of you that won't come true, what'll I do?"

"I Love a Piano" is a sultry number that uses sensual language. The text describes the singer's preference for the piano and its various qualities which are superior to other instruments. It is dramatic and somewhat erotic, but at the same time the subject matter should not be taken too seriously.

by Michelle Gilfert

Stephanie Blythe mezzo-soprano

Mezzo-soprano Stephanie Blythe is considered to be one of the most highly respected and critically acclaimed artists of her generation.

Ms. Blythe has sung in many of the renowned opera houses in the US and Europe including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Royal Opera House Covent Garden, and the Opera National de Paris. Her many roles include the title roles in *Carmen, Samson et Dalila, Orfeo ed Euridice, L'Italiana in Algeri, La Grande Duchesse, Tancredi, Mignon, and Guilio Cesare*; Frugola, Principessa, and Zita in *Il Trittico,* Fricka in both *Das Rheingold* and *Die Walküre*, Waltraute in *Götterdämmerung*, Azucena in *Il Trovatore*, Ulrica in *Un Ballo in Maschera*, Baba the Turk in *The Rake's Progress*, Jezibaba in *Rusalka*, Jocasta in *Oedipus Rex*, Mere Marie in *Dialogues des Carmélites*; Mistress Quickly in *Falstaff*, Ino/Juno in *Semele*, and Orlofsky in *Die Fledermaus*.

Ms. Blythe has also appeared with many of the world's finest orchestras including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Halle Orchestra, Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, and the Concertgerbouworkest. She has also appeared at the Tangelwood, Cincinnati May, and Ravinia festivals, and at the BBC Proms. The many conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, James Levine, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Robert Spano, Patrick Summers, and Michael Tilson Thomas.

A frequent recitalist, Ms. Blythe has been presented in recital in New York by Zankel Hall, Lincoln Center's Great Performers Series at Alice Tully Hall and its American Songbook Series at the Allen Room, the 92nd Street Y, Town Hall, and the Metropolitan

Museum of Art. She has also been presenter by the Vocal Arts Society and at the Supreme Court at the invitation of Supreme Court Justice Ruth Bader Ginsberg in Washington, DC; the Cleveland Art Song Festival, the University Musical Society in Ann Arbor, the Philadelphia Chamber Music Society, and Shriver Hall in Baltimore.

A champion of American song, she recently premiered *Twelve Poems of Emily Dickinson*, by the late James Legg in Town Hall. She also premiered *Vignettes: Ellis Island*, a song cycle written especially for her by Alan Smith which was featured in a special television program entitled *Vignettes: An Evening with Stephanie Blythe and Warren Jones*. Her most recent collaboration with Mr. Smith was *Covered Wagon Woman*, a piece commissioned for Ms. Blythe's residency with the Chamber Music Society of Lincoln Center and recorded with the ensemble on its own label, CMS Studio Recordings.

Ms Blythe starred in the Metropolitan Opera's live HD broadcasts of *Orfeo ed Euridice, Il Trittico, Rodelinda,* and the complete Ring Cycle. Her recordings of works by Mahler, Brahms, and Wagner and of arias by Handel and Bach are available on the Virgin Classics label.

This season, Ms. Blythe returned to the Metropolitan Opera for Rodelinda, Aida and the complete Ring Cycle, and appeared with the New York Philharmonic and with the Philharmonia Baroque Orchestra at Cal Performances. This summer she returns to the Ravinia and Mostly Mozart Festival festivals, and next season she returns to the Metropolitan Opera for a new production of Un Ballo in Maschera and the complete Ring Cycle and tours the US with two of her highly acclaimed programs: *We'll Meet Again: The Songs of Kate Smith* and an All-American song program, culminating in recital in Carnegie Hall's Stern Auditorium.

Ms. Blythe was named Musical America's Vocalist of the Year for 2009. Her other awards include the 2007 Opera News Award and the 1999 Richard Tucker Award.

Warren Jones Pianist

Warren Jones, who was named as "Collaborative Pianist of the Year" for 2010 by the publication *Musical America*, performs with many of today's best-known artists: Stephanie Blythe, Dame Kiri Te Kanawa, Christine Brewer, Denyce Graves, Thomas Hampson, Anthony Dean Griffey, Bo Skovhus, Eric Owens, and Richard "Yongjae" O'Neill—and is Principal Pianist for the exciting California-based chamber music group Camerata Pacifica. In the past he has partnered such great performers as Marilyn Horne, Håkan Hagegård, Kathleen Battle, Samuel Ramey, Barbara Bonney, Carol Vaness, Judith Blegen, Salvatore Licitra, Tatiana Troyanos, James Morris, and Martti Talvela.

He is a member of the faculty of Manhattan School of Music as well as the Music Academy of the West, and received the "Achievement Award" for 2011 from the Music Teachers National Association of America, their highest honor. Three times he has been an invited guest to the White House to perform for state dinners in honor of the leaders of Canada, Russia, and Italy; and also three times he has been the invited guest of the Justices of the United States Supreme Court for musical afternoons in the East Conference Room at the Court.

A graduate of New England Conservatory, he currently serves on the Board of Visitors for that institution; and has been honored with the Doctor of Music degree from San Francisco Conservatory. The New York Times has called his playing "exquisite", and the San Francisco Chronicle said simply, "He is the single finest accompanist now working." His discography contains more than 25 recordings on every major label—and his newest musical ventures include conducting, having led sold-out critically-acclaimed performances of Mascagni's L'amico Fritz and Rossini's *Il barbiere di Siviglia* in recent summers. Mr. Jones will return to the podium for performances of Mozart's *Die Zauberflöte* in 2013.

For more information on his schedule, recordings, and biography, please visit his website, *www.warrenjones.com*.

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University of Louisville
Wind Ensemble

Frederick Speck, *Director*

Sunday Evening
September 30, 2012
7:30 p.m.
Comstock Concert Hall

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PROGRAM

18 Juin 1815 – Bataille de Waterloo (1952) — Jacques Castérède (b. 1926)

Dixtour d'instruments à vent (1922) — Darius Milhaud (1892-1974)

I. Rude
II. Lent
III. Violent

Passacaglia in C minor (ca. 1706-1713) — Johann Sebastian Bach (1685-1750) trans. by Donald Hunsberger

Angels in the Architecture (2008) — Frank Ticheli (b. 1958)

Emily Howes, *soprano*

Symphony No. 6, Op. 69 (1956) — Vincent Persichetti (1915-1987)

I. Adagio; allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

PROGRAM NOTES

***18 Juin 1815 – Bataille de Waterloo* (1952)** **Jacques Castérède**

18 Juin 1815 – Bataille de Waterloo is the third fanfare of Castérède's set called, *Trois Fanfares pour des Proclamations de Napoléon*. When performed together, these fanfares are interspersed with narrations that use texts that stir a sense of French valor. *Campagne d'Italie* and *Les Adieux à la Garde* are the first of the set. The following text sets the tone for the intense display of brass and batterie that ensues:

> At six o'clock in the evening, a new and furious attack was made on the village of *la Haye-Sainte;* Blücher arrived with fresh troops and isolated the squares of the Imperial Guard from the rest of our already broken formations. Around this immortal phalanx, the flood of fugitives swept all into clouds of dust and the fiery smoke of gunshot, in the darkness pierced by exploding rockets, to the roar of three hundred pieces of artillery and the headlong galloping of twenty-five thousand horses: it was the epitome of all the battles of the Empire.

***Dixtour d'instruments à vent* (1922)** **Darius Milhaud**

Dixtour d'instruments à vent, also known as *Symphonie de chambre No. 5,* is one of six little symphonies for diverse and, at the time, somewhat unconventional combinations of instruments. The set spanned the period 1917 and 1923, while this particular piece was composed in 1922 during Milhaud's visit to Warsaw, Poland. The music is scored for double wind quintet, extending both color and range by the inclusion of piccolo, English horn and bass clarinet.

The character of the first movement is earthy and rugged, with a certain flavor of primitivism generated by its muscular, dancelike motives. The second, *Lent,* brings attention to the lyrical capabilities of the performers as soloists and in varied contrapuntal relationships. Finally, the last movement, *Violent,* is triggered by an energetic motto figure in the clarinet that spurs outbursts throughout the ensemble. In the end, the music is certainly passionate, but not at all "out of sorts." As a tantrum, it retains a sparkle of "good-natured" enthusiasm.

Passacaglia in C minor (ca. 1706-1713) **Johann Sebastian Bach**

The *Passacaglia in C minor* offers a sublime aural design that creates the illusion of sonic gothic arches. Bach's inspiration for the work began with a

ground originally conceived by French organist Andre Raison (1650-1719) in his *Trio en Passacaille* that was published in the *Premier Livres d'Orgue.* Bach expanded these borrowed four measures of ascent by drawing back in the opposite direction to complete a descending compass from C^3 to C^2. From this, he built a *passacaglia* of twenty variations. Transcribed for orchestra by such notables as Respighi and Stokowski, it should come as no surprise that the work would also find favor as a wind orchestration. Here, Donald Hunsberger has imbued its texture and registration with the wonderful and intense color available from the wind ensemble.

Angels in the Architecture (2008) **Frank Ticheli**

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a band of musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence-one divine, the other evil. The works title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come.
To protect my chosen band
And lead them to the promised land.

This "angel" - represented by the singer - frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century *Genevan Psalter,* "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears sings the same comforting words. But deep below, a final shadow reappears-distantly, ominously.

- Frank Ticheli

Symphony No. 6, Op. 69 (1956) **Vincent Persichetti**

Vincent Persichetti's *Symphony No. 6* was commissioned by Washington University and first performed in St. Louis at the 1956 Music Educators National Conference with Clark Mitze conducting. Both technically skilled and eclectic, Persichetti was capable of inventive intermingling of tonal, polytonal, modal and atonal materials in ways that strike the listener as expressive, energetic and cogent. The first movement of the work begins with an *adagio* horn call that floats over an intricate percussion ensemble that is itself a premonition of trumpet fanfares that will later punctuate the work. The *adagio* sets a rather dark and serious tone that ultimately gives way to an *allegro* that describes much of the character of the remainder of the work. The second movement is a chorale prelude based on Persichetti's own setting of the William Romanis (1824-1899) text, "Round me falls the night" from his *Hymns and Responses for the Church Year.* Its tender, subdued and hopeful sentiment is captured in the symphony through an exquisite melody given to the solo trumpet.

Round me falls the night.
Saviour, be my light;
Through the hours in darkness shrouded,
Let me see thy face unclouded;
Let Thy glory shine, in this heart of mine.

The third movement is imbued with a dancelike 6/8 character. It is a fresh, airy derivation of second movement motives. The *finale* draws attention back to the initial horn call with robust, *tutti* scoring. The *vivace* presses forward, gathering energy until nearly all of the thematic materials are heard simultaneously in a celebratory and ultimately quite thunderous conclusion!

SOPRANO SOLOIST

Emily Howes is currently a senior majoring in vocal performance at the University of Louisville. She has participated in many of UofL's operas, including covering the role of Despina in last year's production of *Cosi Fan Tutte.* She has also performed the works of student composers, including singing the role of the daughter in Rene Orth's *The Red Thread.*

University Wind Ensemble

Frederick Speck, *Director*

Piccolo

Sarah Kurtz	Louisville

Flutes

Carrie Ellis •	Danville
Meaghan Spencer	LaGrange
Michelle Schapmire	Vine Grove
Lauren Cannady	Crestwood

Oboes

Teil Buck •	Louisville
Lindsay Foster	Florence
Erin Elliott †	South Bend, IN

Clarinets

Dylan Lloyd †•	Louisville
Alex Ravitz	Ft. Myers, FL
Emily Danielson	Paducah
Danny Sogar	Florence
Bruno Bedard	Taylorsville
Michael Burkhead †	Louisville
Katie Teremi	Ft. Mitchell
Alex Enyart	Alexandria

Bassoons

Jackie Royce •	Louisville
Paul Tromba	Daytona Beach, FL
Lauren Roerig	Clinton, NJ

Alto Saxophones

David Cecil •	Richmond
Ryan Olexa	Lombard, IL

Tenor Saxophone

Damien Hicks	Crittenden

Baritone Saxophone

Cambron Little	Owensboro

Horns

Matthew Williams †•	Union
Tyler Taylor	Louisville
Jake Campbell	Greer, SC
Mason Gatch	Milford, OH
Emily Smith	Elizabethtown

Trumpets

Don Woods †•	Decatur, AL
Nick Calcamuggio †	Carmel, IN
Nick De Jarlais †	Dyer, IN
Halston Soder	Madisonville
Clinton Linkmeyer	Laconia, IN

Trombones

Tim Hutchens †•	Murray
Sebastian Van Horn	Radcliff
James Clark	Smithfield

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Joe Kohake •	Florence
Max Payne	Ft. Thomas

Tubas

Craig Potter †•	Raleigh, NC
Chris Dye	LaGrange

Percussion

Jim Weixler •	Louisville
Michael Cowan	New Albany, IN
Mandi Roberts	Clarksville, IN
Spencer Zembrodt	Florence
Travis Nestor †	Clarksburg, WV

Double Bass

Aaron Shockley	Floyds Knobs, IN

Organ

Jack Ashworth ~	Louisville

Harp/Celesta

Roseanna Shafer	Nashville, TN

† *graduate student*
• *principal*
~ *UofL faculty*

University of Louisville School of Music

presents

Duo Spiritoso

Jeffrey McFadden & Andrew Zohn, guitars

PROGRAM

Overture to Rossini's "Barber of Seville"	Mauro Giuliani (1781-1829)
Four Spanish Dances Minuetto Zarabanda Villanesca Rondolla Aragonesca	Enrique Granados (1867-1917) (arr. A. Zohn)
Imagems do Nordeste Sambalanco Bolinas de Queijo Xaranga do Vovo	Celso Machado (b. 1953)
Variazioni Concertanti, Op. 130	Mauro Giuliani

Encore at END of Track!

Please silence all cell phones and other electronic devices.

Thank you for visiting the University of Louisville School of Music and for supporting its guitar program. UofL is the host site of the 2013 Guitar Foundation of America International Convention and Competition, which will be held June 25-30. Fundraising efforts for the event are underway. Your tax-deductible donations are greatly appreciated. For more information please visit www.louisville.edu/music and www.GuitarFoundation.org.

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Jazz Combos

Dave Douglas Combo
Directed by Mike Tracy

Red Rodney Combo
Directed by Tyrone Wheeler

Kenny Dorham Combo
Directed by Ansyn Banks

Monday Evening
October 1, 2012
7:30 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Doxy — Sonny Rollins

Watermelon — Herbie Hancock

Dave Douglas Combo

Jean Gorce, *trumpet* Shawn Knabel, *guitar*
Matt Pulley, *bass* Aaron Sable, *drums*
Mike Tracy, *director*

All the things you all — Jerome Kern

Lester leaps in — Lester Young

Red Rodney Combo

Jeff Endly, *tenor sax* Joe Splading, *trombone*
Jon Webb, *piano*
Will Wilder, *guitar* Kate Tyree, *bass*
John Kleemeier. & Isreal Cuenca, *drums*
Tyrone Wheeler, *director*

Vocalist name was said but I couldn't hear it. She wasn't in the program.

Toy Tune — Wayne Shorter

Five bucks a bungalow — Johnathan Kreisberg

Kenny Dorham Combo

Ethan Evans, *trombone* Kendall Carter, *piano*
Brandon Coleman, *guitar*
Marie Knueven, *bass* Laurenço Vasconcellos, *drums*
Ansyn Banks, *director*

The University of Louisville Bands and the School of Music present...

UofL Symphonic Band & Hebron Middle School Advanced Band Workshop and Concert

PROGRAM

African Folk Trilogy	Anne McGinty
Down By The Riverside	African American Spiritual Arr. Michael Sweeny
Homage to America	Arr. Feldstein & O' Reilly

Hebron Middle School Advanced Band
Wendy Davidson, *conductor*

from A Moorside Suite (1928)	Gustav Holst (1874-1934) arr. Jacob
Handel in the Strand (1911)	Percy Grainger (1982-1961) arr. Goldman
Elegy for Albinoni (2008/2010)	Shelley Hanson

Craig Potter, *conductor*

Puszta: Four Gipsy Dances (1987) I. Andante Moderato II. Tranquillo III. Allegro Molto IV. Marcato	Jan Van der Roost (b.1956)

University of Louisville Symphonic Band
Amy I. Acklin, *conductor*

Omega March	John Edmondson

COMBINED BANDS

Tuesday Afternoon
October 2, 2012
4:00p.m.
Margaret Comstock Concert Hall

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville
Symphonic Band

Amy Acklin, *Director*

&

Chamber Winds
LOUISVILLE
CONCERT BAND

Frederick Speck, *Director*

Thursday Evening
October 4, 2012
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

UNIVERSITY SYMPHONIC BAND
Amy Acklin, Director

from *A Moorside Suite* (1928)
Moorside March — Gustav Holst (1874-1934)
arr. Jacob

Handel in the Strand (1911) — Percy Grainger (1982-1961)
arr. Goldman

Elegy for Albinoni (2008/2010) — Shelley Hanson

Craig Potter, *conductor*
In partial fulfillment of the requirements of the Master of Music degree.

Puszta: Four Gipsy Dances (1987) — Jan Van der Roost (b. 1956)
I. Andante Moderato
II. Tranquillo
III. Allegro Molto
IV. Marcato

INTERMISSION

CHAMBER WINDS LOUISVILLE
Frederick Speck, Director

Danse Diabolique (ca. 1895) — Joseph Hellmesberger (1855-1907)
arr. Tohru Takahashi

Passacaglia (2006) — Timothy Jackson (b. 1972)

Beatrice and Benedict (1862) — Hector Berlioz (1803-1869)
trans. Franz Henning

PROGRAM NOTES

from *A Moorside Suite* (1928) **Gustav Holst (1874-1934)**
Moorside March

Gustav Holst (1874-1934) was a British composer most associated with his large orchestral suite, *The Planets*, finished in 1917. Holst spent his early years studying trombone and composition at the Royal College of Music in London. During his time at the school he befriended fellow British composer, Ralph Vaughan Williams. After his graduation, the St. Paul's Girls School of Hammersmith appointed Holst as the head of music, a position he retained for the rest of his career.

Holst's contributions to the wind band world include the *First Suite in E-flat* (1909), *Second Suite in F* (1911), and the masterpiece, *Hammersmith* (1930). Ironically, as a British composer, Holst only wrote one piece for the British-style brass band (amateur ensembles established by industries as a hobby for their employees.) A Moorside Suite was written in 1928 and originally scored for British brass band. The second and third movements of the suite were later transcribed for wind band by Gordon Jacob.

- Note by Craig Potter

Handel in the Strand (1911) **Percy Grainger (1982-1961)**

Percy Aldridge Grainger was the only child of Rose Aldridge and John Grainger. After spending his childhood in Melbourne, Percy and his mother moved to Germany so that he could study piano more intensively. He moved to London when he was nineteen, quickly gaining recognition for his piano skills and also befriending Edvard Grieg, who helped cultivate Percy's love of national music. Percy soon began arranging English, Scottish, and Irish folk-tunes for a variety of musical mediums and settled in America in 1914. He is most well-known for his light, whimsical compositions, particularly for wind band, and his advancement of the saxophone as a serious symphonic instrument.

Grainger often referred to *Handel in the Strand*, composed in 1911, as a "clog dance" and envisioned people dancing to it. The title was actually suggested by William Gair Rathbone, to whom the piece is dedicated, who felt that it sounded like jolly old Handel strutting down the "Strand" (the street on which the Edwardian Music Hall and other centers of musical comedy in

London are located), accompanied by strains of modern English popular music. The piece suggests a link between aristocratic art and proletariat entertainment, always bouncing ahead at a lively pace and presenting several of Grainger's trademark surprises and unexpected twists.

- Note by David Elliott

Elegy for Albinoni (2008/2010) **Shelley Hanson**

Shelley Hanson is a composer, conductor, and accomplished clarinetist. She has performed as a soloist with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, and the U.S. Air Force Band, among others. She holds degrees from Michigan State University.

Elegy for Albinoni is a tribute to the Baroque composer, Tomaso Albinoni (1671-1751). Albinoni was a prolific composer who wrote chamber music, orchestral music, cantatas, and church music. He was mostly known as an opera composer having written over fifty operas. *Elegy for Albinoni* was commissioned for string orchestra by the Breck School of Golden Valley, Minnesota in 2008. The composer was commissioned to arrange the work for wind band in 2010 by the St. Michael-Albertville high school of St. Michael, Minnesota.

- Note by Craig Potter

Puszta: Four Gipsy Dances (1987) **Jan Van der Roost (b. 1956)**

Jan Van der Roost was born in Duffel, Belgium on March 1, 1956. He was exposed to high quality music in the wind repertoire from a young age, leading him to feel that he should contribute wind band compositions himself. After receiving a triple laureate diploma in trombone, music history, and music education from the Lemmens Institute, he earned a diploma in composition from the Royal Conservatories of Ghent and Antwerp. He composes for a wide variety of ensembles and events, but does so only on commission. He currently teaches and conducts the wind band at the Lemmens Institute, serves as a guest professor at the SHOBI Institute of Music in Toyko and the University of Arts in Nagoya, and is in high demand as an adjudicator and guest conductor.

Van der Roost composed a set of gypsy dances in 1987 under the title of

Puszta, which means "empty, bare, grassy plain." The title likely references the Great Hungarian Plain, an area of arid grasslands that once covered a large part of the Alföld (a plain once used for cattle grazing) in eastern Hungary. The premiere was given on December 14, 1987 by the Symphonic Band of the Belgian Guides, and the piece was published the following year. The four dances cover a wide variety of characters and tempi, but all have a distinctly Eastern European sound and feel. Don't be surprised if you find yourself tapping your toe and wanting to shout "Hey!" following many of the phrases!

- Note by David Elliott

Danse Diabolique (ca. 1895) **Joseph Hellmesberger (1855-1907)**

Joseph Hellmesberger grew up in a family of Austrian musicians. His ability as a violinist was highly respected and his skill as a composer of light music and operetta well-known. Included in his output were numerous dances such as *Danse Diabolique.* Its quirky shifts between minor, Phrygian, and major, along with the unexpected eruption of a waltz near the end of the work, keeps the listener entertained and perhaps a bit off balance.

This work has become a standard of the Vienna Philharmonic's New Year's Eve Concert. Jeremy Wilson, who played second trombone on the 2012 New Year's Eve Concert had this to say: "Tchaikovsky was included this year, and the Vienna Boys' Choir made a couple appearances. There was a noticeable up-tic in the amount of stuff for the trombones this year, including probably my favorite piece on the program, Joseph Hellmesberger's *Danse Diabolique.* This wonderful little piece, written by a former concertmaster of the Vienna Philharmonic, served as a great fast and furious (not to mention virtuosic) opener to the second half. And we get to play real loud."

Passacaglia (2006) **Timothy Jackson (b. 1972)**

There is no specific programme to this piece except that it was originally conceived as the finale of a Symphony for thirty-two horns, and it was Tim Reynish – himself a distinguished former professional horn player of course – who suggested that I rework it for symphonic winds.

One of the great strengths of the original line-up, particularly in this movement, is the ensemble's capacity to create a really homogeneous

sound, and as I considered the new version I had it in mind to exploit this feature. I hope the result is something band directors will enjoy using to work on the blending of sounds and balance within the wind ensemble. It's also a soundworld which particularly suits the *passacaglia* form, with its uninterrupted flow and development of ideas, the continuous unfolding variations and expansion of material over and ever-present, underlying motif (the motif here is heard initially on unison clarinets and bassoons underpinned by bass drum strokes). Like most *passacaglias,* the pulse is steady, and it begins in a rather solemn, contemplative mood. As the work progresses, though the spirit is transformed, with more rapid musical figures increasingly emerging contrapuntally from the texture to bring it (I hope!) to a triumphantly positive conclusion.

- Note by Timothy Jackson

Beatrice and Benedict (1862) **Hector Berlioz (1803-1869)**

The opera, *Beatrice and Benedict* was Berlioz's last work. A comedy of delicacy and wit coupled with warmth and passion; this work weds Berlioz's mature mastery of filigree orchestrational technique to a libretto closely derived from his favorite poet, William Shakespeare. Based on *Much Ado About Nothing,* the work was designed as a one-act opera-comique with spoken dialogue, a new genre for Berlioz. In a letter to his son, Berlioz described the strength of inspiration that he felt for the work: "The music for my little opera comes to me so quickly I can hardly keep pace, each piece wants to jump ahead of the previous one. Sometimes I begin one before the last is finished." Completed in 1862, when work achieved immediate success, being one of the most gratifying experiences of Berlioz's career.

The overture is organized as three sections, which introduce the contrast between comedy and romance. The first section features an effervescent, scherzo-like figure that propels the music forward. The second section is sustained and somewhat pensive, closely aligning itself with the romantic nature of the opera. The final section, which is a rollicking *allegro,* is thematically related to the opening of the overture though it undergoes significantly greater development. Perhaps its boldness and energy relates to the adventurous nature of Benedict, an officer in the army of Don Pedro, who after conquering the Moors in Messina turned his effort to the winning of fair Beatrice.

University Symphonic Band

Amy Acklin, *Director*

Piccolo

Kaila Washington	Louisville, KY

Flutes

Sam Williams •	Alvatonm, KY
Katelin Dickerson	Elizabethtown, KY
Kelsey Hensley	Georgetown, IN
Ben Gutman	Floyds Knobs, IN
Kelsey Johnson	Borden, IN
Kelly Moreman	Stuart, FL
Lauren Morris	Crestwood, KY

Oboes

Jim Hardaway •	Jeffersonville, IN
Sydnee Webb	Lexington, KY

Clarinets

Ellen Trammel •	Lexington, KY
Johnny Litzinger	Lexington, KY
Joseph Wermuth	Jeffersonville, IN
David Elliott +	LaPorte, IN
Heather Shelton	Crittenden, KY
Brandy Marcum	Louisville, KY
Elise Bauer	Louisville, KY
Dillon Greg	Louisville, KY
Jimmy Caldwell	Mt. Washington, KY

Bass Clarinet

Janelle Newton	Elizabethtown, KY

Bassoons

Travis Royce •	Louisville, KY
Katie Saylor	Murray, KY
Phoebe Bell	Elizabethtown, KY
David Gould	Pewee Valley, KY

Alto Saxophones

Josh Warren •	Louisville, KY
Nick Burke	Lawrenceburg, IN
Nathaniel Cucilovic	Louisville, KY

Tenor Saxophone

Kimberly Kennedy	Cynthiana, KY

Baritone Saxophone

Blake Schneider	Jasper, IN

Horns

Ian Wolfe •	Lawrenceburg, KY
Aaron Coomer	Seymour, IN
Andrew Osborne	Lexington, KY
Justin Warner	Louisville, KY
Josh Goodman	Fairfield, OH
Matt DeVore	Louisville, KY
Ben Taylor	Waddy, KY

Trumpets

Trevor Webb •	Ft. Mitchell, KY
Seth Burkhardt	Ft. Mitchell, KY
Jonathan Wysong	Soddy Daisy, TN
Bryce Fuhrman	Hanover, PA
Kristian Kemker	Salem, IN
Joe Meibers	Winchester, KY
Clay Parler	Charlotte, NC
David Jaffe	Louisville, KY

Trombones

Patrick Bolender •	Covington, KY
Sam Hornbuckle	Shepherdsville, KY
Josh Barnes	Taylors, SC

Bass Trombone

Michael Tignor	Richmond, VA

Euphoniums

Chris Dye	LaGrange, KY
Jared Anderson	Louisville, KY
Hardy Kikuchi	Lexington, KY

Tubas

Matheus Silva •	Jeffersontown, KY
Marie Kneuven	Cincinnati, OH
Craig Potter +^	Raleigh, NC

Percussion

Matt McClimon •	Fortuna, CA
Kyle McCoy	Pittsburg, PA
Kourtney Howard	Frankfort, KY
Jecorey Arthur	Louisville, KY
Chris Cutshaw	Lexington, KY
Sami Sankey	Elizabethtown, KY

• *principal*
+ *graduate teaching assistant*
^ *guest performer*

Chamber Winds Louisville
Frederick Speck, *Director*

Flutes
- Mimi de Guzman
- Tiffany Peters +picc
- Kaelah Williams +picc

Oboes
- Katherine Alberts
- Wendy Davidson

Clarinets
- TJ Allgeier
- David Bybee
- Carolyn Fassio
- Michelle Gilfert
- Jessica Lynn
- Roslyn Mattingly
- Sharon Murphy
- Linda Pulley
- Carrie Ravenscraft
- Brad Rogers

Bass Clarinets
- Courtney Drown
- Jennifer Korfhage

Bassoons
- Kevin Cox
- Jon Rohner

Alto Saxophone
- Cory Barnfield

Tenor Saxophone
- Matt Reidinger

Horns
- Scott Cooksey
- Colin Dorman
- Jody Hurt
- Elizabeth Metzger
- Lindsay Pummell

Trumpets
- Brad Curtin
- Kristi Schmidt

Trombones
- Rusty Crimm
- Brandon Etienne
- Hiroshi Fukuoka
- Derek Peters

Bass Trombone
- Stasi Fafalios

Euphoniums
- David Centers
- Mark Webster

Tubas
- Raymond Green
- Chris Schmidt
- Taylor Stampfer

Percussion
- Jenny Branson
- Rick Mattingly
- Jeremy McMonigle
- Jason Pruden

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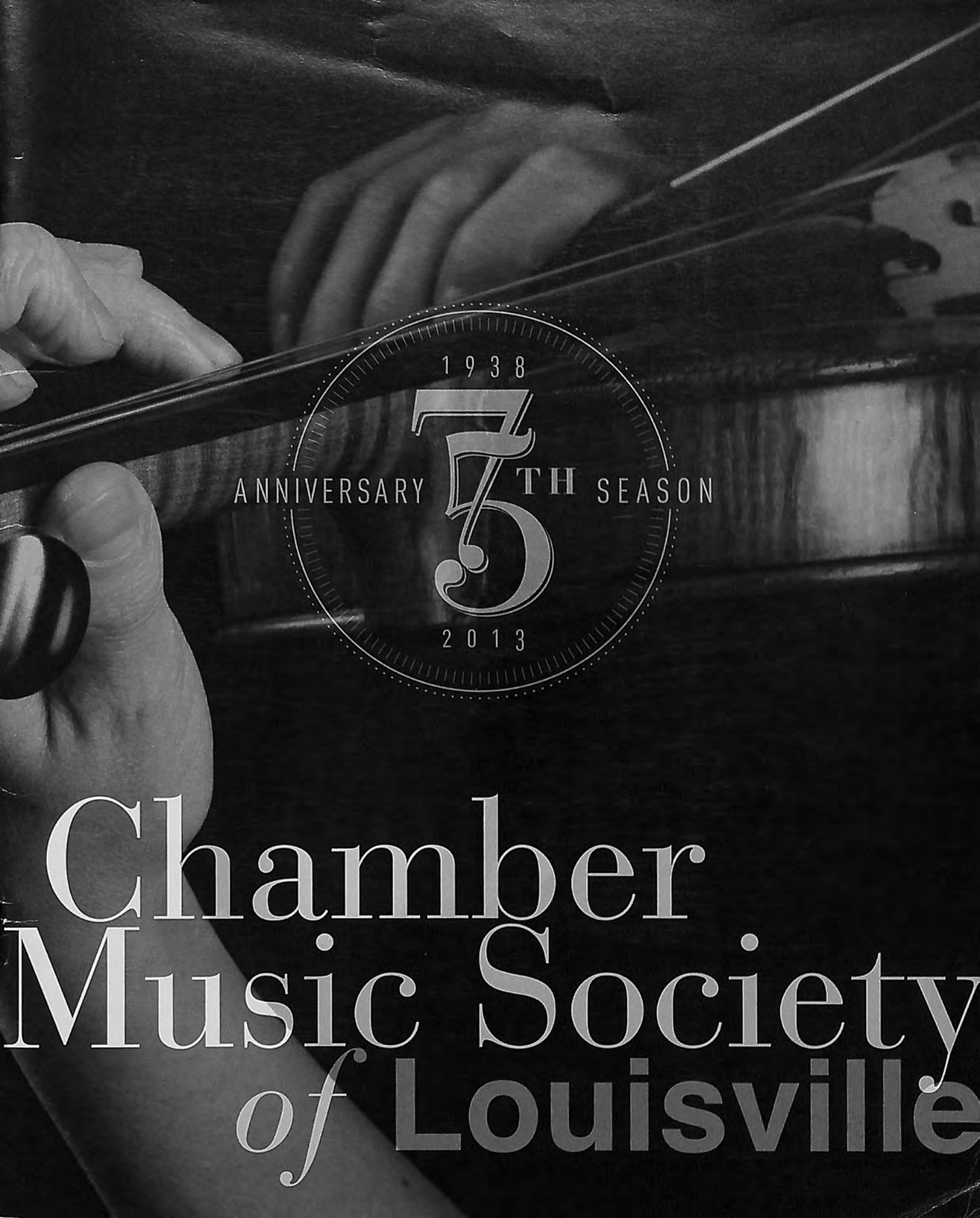

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Chamber Music Society of Louisville 75th ANNIVERSARY SEASON 2012-2013

Presented in partnership with the University of Louisville School of Music

Sunday, October 7, 2012 – 3:00 pm
Takács Quartet
Music of Haydn, Britten, and Dvořák
Pre-concert lecture by Dr. Douglas Shadle at 2:00 pm

Sunday, November 4, 2012 – 3:00 pm
Chicago Pro Musica with Lucy Shelton, soprano
Music of Schubert and Schoenberg
Pre-concert lecture by Dr. Jean Christensen at 2:00 pm

Sunday, February 10, 2013 – 3:00 pm
Kalichstein-Lardeo-Robinson Trio
Music of Previn, Danielpour, and Beethoven
Pre-concert lecture by Dr. Krista Wallace-Boaz at 2:00 pm

Sunday, March 17, 2013 – 3:00 pm
Pacifica Quartet with Ursula Oppens, piano
Music of Beethoven, Baker, and Ravel
Pre-concert lecture by Prof. Jack Ashworth at 2:00 pm

Sunday, April 21, 2013 – 3:00 pm
Tokyo String Quartet
Music of Mozart, Kodály, and Brahms
Pre-concert lecture by Mr. Allen Gilfert at 2:00 pm

Sponsored by

Commonwealth Bank & Trust Company
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All Concerts are presented in Margaret Comstock Concert Hall at the University of Louisville School of Music

All pre-concert lectures are presented in Room 130 at the School of Music

WELCOME

Dear Friends and Chamber Music Society Supporters,

As President of the Chamber Music Society of Louisville, I welcome you to the 75th Anniversary Season and thank you for joining us.

According to founder Gerhard Herz, one of the Chamber Music Society of Louisville's ideals from its inception was to "make no compromises, and always get the best." That has remained one of the CMS's core ideals, and any objective reviewer of our programming from its first 74 seasons would conclude that we have lived up to that mission. Current audiences may not be aware of some of the famous names that have performed with the CMS over the years: singers Ernst Haefliger, Hermann Prey, Jan De Gaetani, Maureen Forrester, and Elly Ameling; instrumentalists Jean-Pierre Rampal, Janos Starker, Richard Stolzman, Ani Kavafian, Eugene Istomin, Mieczyslaw Horszowski and Claude Frank; and chamber ensembles the Budapest String Quartet, the Juilliard String Quartet, the Guarneri String Quartet, the Emerson String Quartet, the Tokyo String Quartet, the Orpheus Chamber Orchestra, the Beaux Arts Trio, the Stuttgart Chamber Orchestra, the St. Paul Chamber Orchestra, Musica Antiqua Koln and Pomerium. See for yourself—all of the artists from the last 74 seasons are listed in this program.

Our 75th Anniversary Season has been specially designed to celebrate our milestone with appropriate flair. Although we always strive to bring in "the best," this season, with the most generous support of Commonwealth Bank & Trust and other individuals, we have been able to open the pocketbook a bit wider to engage a remarkable line-up of the world's most distinguished artists. The CMS season is book-ended by two of the most accomplished ensembles of our time—the Takács Quartet and the Tokyo String Quartet. The renowned Kalichstein-Laredo-Robinson Trio anchors the middle of the season with a performance of Beethoven's "Archduke" trio. In November, Chicago Pro Musica will perform Schubert's "Trout" Quintet and Schoenberg's groundbreaking and powerful Pierrot Lunaire (with soprano Lucy Shelton). In March, the Pacifica Quartet will perform with pianist Ursula Oppens, playing two mainstays of the chamber repertoire by Beethoven and Ravel, together with a Piano Quintet by Claude Baker, which was the work commissioned for the 50th Anniversary of the CMS in 1988. We are also working out arrangements for a special commission of a new composition from a well-known composer in honor of our 75th Season to be performed at a special concert.

We could not have programmed such a top-notch season without the generous support of Commonwealth Bank & Trust Company, which deserves our utmost gratitude. In addition, we are grateful to our perennial partner, the University of Louisville School of Music, which provides us with a venue, administrative support and artistic leadership (many of our trustees are talented music faculty members). The CMS is staffed and managed by our all-volunteer board of trustees. For these reasons, we have consistently been able to spend approximately 93% of our budget on artist fees. As with most arts groups, ticket sales typically make up less than 50% of our budget, so we rely heavily on your contributions. In addition to presenting "the best," we also strive to keep our ticket prices low. I hope that you will consider making a contribution to the CMS in honor of our 75th Season. Together we can make sure that future generations will have access to the high caliber of performances that audiences have enjoyed in Louisville since 1938.

Best regards,

Andrew M. Fleischman
President
Chamber Music Society of Louisville

1938
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75
2013

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Good afternoon, everyone ~

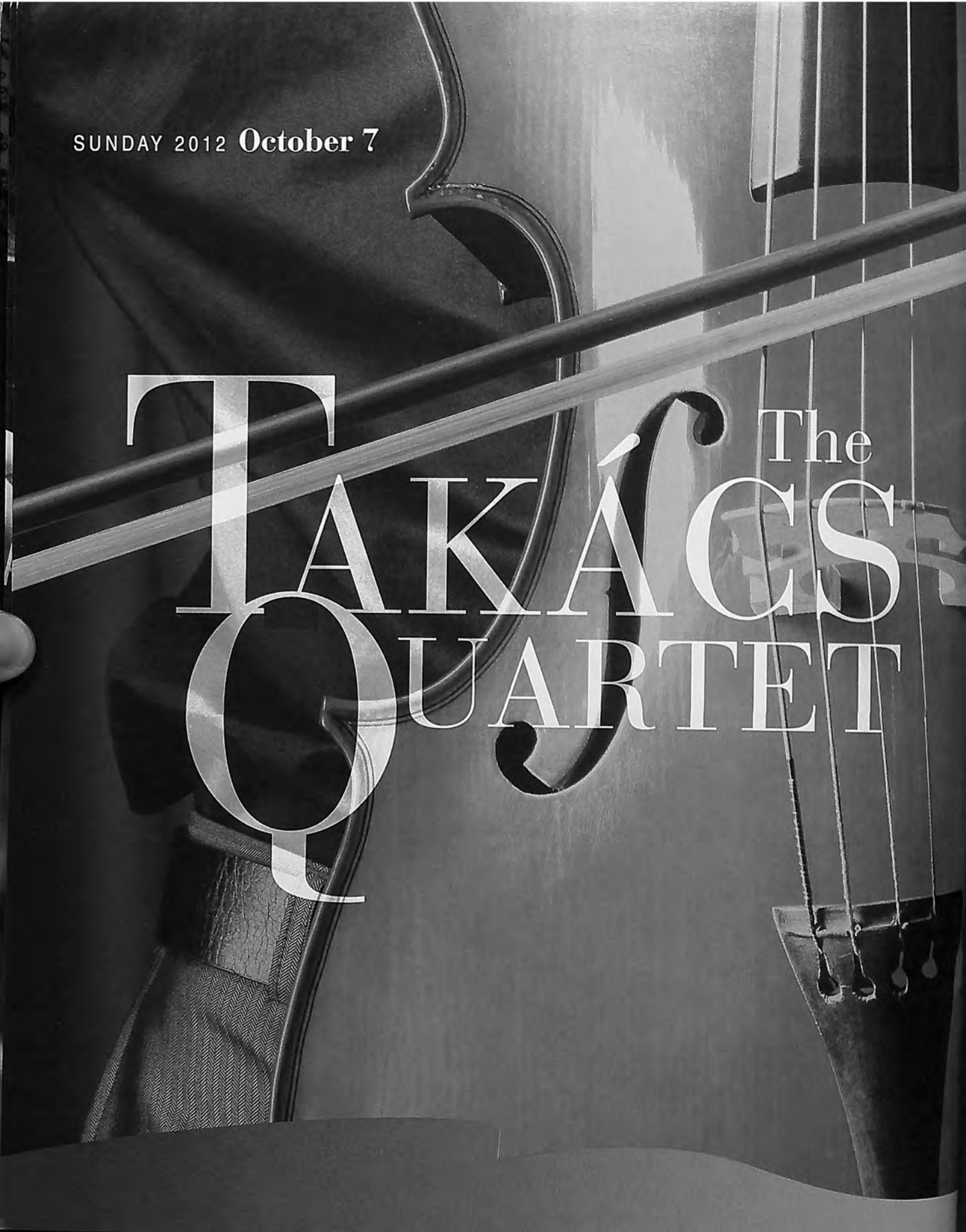
The founding of the School of Music at the University of Louisville in 1932 predates the creation of the Chamber Music Society of Louisville in 1938 by only a few short years. Nonetheless, the histories of the two cultural institutions are closely linked in community history and cultural significance. At the time of their establishments neither could possibly have imagined what the future would bring to each organization, including the central roles each would play in the musical life of this community and the artistic inspiration each would provide for generations of music lovers, students, and music professionals.

The story and success of the Chamber Music Society is rooted in the energy and commitment of people who believed in the mission and importance of presenting great and accessible chamber music for local audiences and who provided their gifts of time and treasure to support the organization. During its early history the Chamber Music Society relied on the vision and support of people whose names are legendary in the history of musical culture in Louisville; names like Morris Belknap, music dean Dwight Anderson, music faculty member Gerhard Herz, the irrepressible Emmy Smith and her friend Fanny Brandeis, who all provided leadership, financial support, and a keen understanding of the Society's critical importance to the Louisville community.

The experience of hearing live chamber music played by luminary musicians cannot be overestimated in shaping our musical sensibilities, expectations, and standards. The important legacy of the Chamber Music Society's storied past represents both a present-day and future challenge to the leadership and patrons of the Society to support high musical standards in performance and programming and to promote this special musical experience for its membership and the region.

On behalf of the School of Music and the four music deans who preceded me in their support of the Chamber Music Society, it is my pleasure to congratulate the patrons and leadership of the Society for their important support of this special musical art form in Louisville over the past seventy-five years. Moreover, with the support of the community, our school and university, I look forward to the success of the Chamber Music Society of Louisville for many years to come.
With our best wishes and most sincerely,

Christopher Doane, Ph.D.
Professor and Dean


SUNDAY 2012 October 7
The
TAKÁCS
QUARTET

THE TAKÁCS QUARTET

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored by Theresa and John T. Bondurant in honor of past and present CMS Board Members.

String Quartet in D Major, Op. 76, No. 5 (1797) — **Joseph Haydn** (1732-1809)
- Allegretto
- Largo: Cantabile e mesto
- Menuetto: Allegro
- Finale: Presto

String Quartet No. 2 in C, Op. 36 (1945) — **Benjamin Britten** (1913-1976)
- Allegro calmo senza rigore
- Vivace
- Chacony: Sostenuto

INTERMISSION

String Quartet in F Major, Op. 96 "American" (1893) — **Antonin Dvořák** (1841-1904)
- Allegro ma non troppo
- Lento
- Molto vivace
- Finale: vivace ma non troppo

The Takács Quartet appears by arrangement with Seldy Cramer Artists

THE TAKÁCS QUARTET

Edward Dusinberre, violin
Károly Schranz, violin
Geraldine Walther, viola
András Fejér, cello

Recognized as one of the world's great ensembles, the Grammy-nominated Takács Quartet plays with a unique blend of drama, warmth and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire.

In 2012, Gramophone announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London. Based in Boulder at the University of Colorado, the Takács Quartet performs ninety concerts a year worldwide, throughout Europe as well as in Australia, New Zealand, Japan and South Korea.

During the 2012-13 season, the Takács, newly-appointed as Associate Artists at Wigmore Hall in London, will present five concerts there, including the three Britten Quartets (to celebrate the composer's 100th birthday year), the two Brahms viola quintets with British violist Lawrence Power, and the Schubert Cello Quintet with American cellist Ralph Kirshbaum. The Schubert Quintet will be released on Hyperion Records in the fall of 2012. The Quartet will also tour in North America with pianists Marc-Andre Hamelin and Garrick Ohlsson, including concerts at New York's Lincoln Center.

The Takács Quartet is known for innovative programming. In 2007 it performed, with Academy Award–winning actor Philip Seymour Hoffman, "Everyman" in Carnegie Hall, inspired by the Philip Roth novel. The group collaborates regularly with the Hungarian folk ensemble Muzsikas, performing a program that explores the folk sources of Bartok's music. The Takács performed a music and poetry program on a fourteen city US tour with the poet Robert Pinsky. In 2010 the quartet collaborated with the Colorado Shakespeare Theatre and playwright David Morse in a production of "Quartet", a play set in Beethoven's later years when he was writing the A minor quartet, Opus 132.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder. They have helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. They are also Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet records for the Hyterion and Decca/London Records.

String Quartet in D Major, Op. 76, No. 5
Joseph Haydn (1732-1809)

In his discussion of Haydn's early and late string quartets, the English critic, Wilfred Mellers, concludes, "It seems as if the composer has not so much developed a technique as created a new world of thought and feeling." But, this seems to be only half of the truth, for this String Quartet in D Major, is all he says–and more: it is also innovative, intellectually engaging and witty behind its modest surface. In his commentary about Opus 76, which was to be the last set of quartets composed by Haydn (1797), Karl Geiringer, one of Haydn's early biographers, wrote, "If there were to be an appropriate motto for this series, the word Excelsior should have first choice. Everything here is condensed and intensified."

In the first movement, when the first section with its slight swinging motion and balanced phrases cadences without moving into another key, and the second section opens in the parallel minor mode, it appears that this might not be a movement in sonata form, but a set of variations. However, as the music continues to develop, it proves not to be so simple. Instead of continuing the gracious melodic line, the first violin, dips into its low register, and followed by the second violin and viola, rises up to into its highest register, after which, almost immediately, an energetic contrapuntal exchange develops in the middle register between second violin and viola. Then, as suddenly as a tropical storm, the first violin flashes back to its upper register. Everything points to this being a development section: sequential modulations, violins moving in opposite directions, up and down in fast-paced fragmented scales, intense "scrubbing" action in the lower strings. Then after the climax, calm is progressively restored; high registers are closed down, scale by scale, and when the lowest pitches are reached, we have the return of the major tonic and theme. Nothing prepares for the sudden change in tempo, nor anticipates the surprise of what happens next: the light swing of the allegretto shifts into an allegro and quickened pace, now "in two," with accelerating contrapuntal exchanges between all four instruments. Someone once commented that on occasion a composer provides a movement that looks backward as much as it does forward: this codetta becomes the recapitulation for the minor "variation" which now feels like it was a development.

The second movement, Largo, *singing and melancholy*, is remarkable for its balance of elements that, together, create a flawless entity. To begin with, Haydn has "raised the bar" with the performing requirements of tempo (very slow), meter (a very slow "two"), and key (F# Major, a key without any reference to open strings). To execute these demands as an ensemble requires extraordinary discipline, as well as agreement and understanding. The key alone produces its own tone and tension; all by itself, it lifts expectations. The form is a marvel of concision; not a single element is extraneous to the melodic expression, the harmony, or the rhythm. Nothing mars the smooth progress, in which elements continually reflect each other; some small aspects even evoke musical ideas from the first movement. As the movement unfolds with its unique melodiousness, it strikes one as new and familiar at the same time–like a meditation.

If there were one movement in the quartet where the composer could be expected to bow to convention, it would be the dance. In what might seem like an old-fashioned move Haydn decided on a Minuet (not a Scherzo as in the past), with D Major as tonic for the Minuet and D Minor for the Trio. Moreover, the Minuet and Trio have so many small, intimate elements in common that, in spite of obvious differences, one invariably hears the Trio as a skeletal version of the Minuet. For instance, in the Trio the little turn on the high A in the violin at the end of the first section evokes not only the turn on the lower A at the end of the first section of the Minuet, but also previews the hemiola figure starting with the high A and G# at the beginning of the succeeding section. Such details make listening to the whole movement a bit of an adventure.

I hate to spoil the joke, but in the Finale Haydn outdoes himself by beginning a propulsive essay with nothing less than quick, cheerful final cadences–not one, not two, but five–before he begins the headlong plunge into the body of the movement. Again, we have a sonata form with so many effortlessly combined and recombined cross references between the melodic phrases of the first and second themes, that the movement appears seamless; every aspect is part of and contributes to the continuous whole. Even the challenge of far-afield keys in the development (Haydn reaches as far as the key of B♭ Major–no less than five accidentals away from the tonic!) and the obligatory return of the final cadences at the beginning of the recapitulation are handled as though they posed no challenge.

String Quartet No. 2 in C, Opus 36
Benjamin Britten (1913-1976)

Benjamin Britten's total work list is dominated by vocal music, in particular, by opera. Though his earliest compositions include numerous pieces for chamber ensemble, his mature output comprises relatively few works in this genre and only three numbered string quartets. The second was composed in 1945, soon after he finished the scoring for *Peter Grimes*. It was premiered that November on the occasion of the 250th anniversary of Henry Purcell's death, the factor that inspired his choice of a chaconne, or "Chacony," as Purcell had it, for the finale.

Is it that the title's "in C" embodies a promise of something sparkling? Or does this optimistic sense come from the unusual opening, a progression of three sets of rising major tenths played in unison octaves, each one followed by a lengthy melodic line played in octave unison? This leisurely exposition traverses new ground. It clearly isn't an introduction–it's not drawing toward a goal, a point of departure – for it is too open-ended. Not only are there three distinct thematic ideas, with three different melodic cadences, but they build up three key areas, the tonic key of C, its dominant G, and D. Each complex adds another dimension to the possible continuations for exposition, extension and development. Furthermore, the free melodic character of the solo lines is more characteristic of Anglican chant or English folk song, than classical writing for strings.

The conclusion of the exposition is signaled by a cadenza for solo violin, the first of many short cadenza-like passages that "close off" sections throughout the quartet (most notably in the first and third movements). The exploration of the three themes proceeds separately, occasionally with one as a counter theme to another. When the development is ushered in by a dramatic cadenza for the violin that traces *(pp leggiero)* a five-and-a-half octave descent on the instrument, the principal focus comes to rest on the third theme. Eventually with repeated statements, it is condensed into a shortened motive (da_ da_ dadedadeda_). Special features are introduced segment by segment: elaborate glissandos ending in harmonics, fugato treatment of motives, short passages in which moments of *agitato and tranquillo* alternate, passages indulging in trills. Following the transparent structure of the exposition, the development is rather more methodical, and the recapitulation is surprisingly dense: here instead of revisiting each of the three themes one at a time, Britten merges them into one contrapuntal whole over a pedal C in the cello. The movement ends with a pensive coda with generous, leisurely pizzicato chords in the cello at the top of which can be heard a recall of the short motive from the third theme.

The second movement is a quickly-moving scherzo with sudden explosive figures. Mutes on all the instruments enhance the sense of the furtive quality that prevails throughout. Opposition of rhythmic patterns are played by the instruments in pairs: first, the second violin and viola (the "inner" voices) play strenuous and opposing arpeggios (setting up a strong 6/8 rhythm), while the cello and first violin play – in unison – a scurrying scalar tune that works in cross-rhythms against the emphatic 6/8 rhythm in the other two. A short burst of this and then the roles are reversed (arpeggios in the "outer" instruments, and tune in the "inner" ones). A central segment brings on a challenge to arrangement with vigorous unison chords followed by scurrying scales played in parallel seconds–adding a "blur" to the whole. The Trio introduces yet more "takes" on the rhythm, most notably passages in 3/4 and 2/4 in the first violin while the other instruments maintain–fast forward–their 6/8 rhythm, only shortly yielding to the first violin in a 2/4 passage before returning to their 6/8. It all is quite droll! Eventually the Scherzo (and its contrasting segment) repeats and flies off into the upper registers to end.

The last movement is a grand set of twenty-one variations that, in spite of using a title that was once used by Purcell, has little direct reference to him other than some limited details: the asymmetrical nine-measure theme, the triple meter (3/2) and the traditional rhythm of the elongated (triple-dotted) second beat. The tune, played first in unison, is modal; its overall trajectory, starting on a $B^{\flat}$, is C (by way of D, G, $E^{\flat}$, A and G).

Britten's comprehensive scheme for the movement is three sets of six variations each one "capped" by a solo cadenza, followed by a set of three more variations and a coda. Each set of variations starts with a simple exposition of the principal idea, following that with a progressively complex development. The focus of the first set is harmonic and the cadenza is played by the cello. The second set eludes the pull of the tonic and veers forcefully away from the center; it is capped by a striking cadenza for the viola. The third set of variations work on melodic ideas and is finished off by a brilliant cadenza for the first violin. The final set of three variations returns to the original tune and, restoring the tonal base, devises a final gesture that serves as the final gesture for all three movements.

Quartet No. 2 is a work that is manifestly personal. From the description above, it is clear that Britten has ignored many formal conventions in creating this work. In fact, evaluating only the more obvious details, one could say that there is hardly any traditional aspect of string quartet writing to be found in his treatment of the form, tonality, the number of movements, the balance between them, and texture, which is not to mention the numerous cadenzas and the bold deviation from the contrapuntal, conversational texture that has been so much a part of the string quartet tradition since Haydn.

Never a devoted "modernist," Britten never expected to compose atonal music. However, his "in C" begs some questions: is it really possible to convincingly compose a tonal work that stays *in* one, or *on* one key? If the whole work relates solely to one key as the central and sole source of harmony, what provides the sense of motion away from it and back? In some ways, this work posed the same challenge to the listener in 1945 as Terry Riley's *In C* of 1964.

String Quartet No. 12 in F Major, Opus 96 "The American"
Antonín Dvořák (1841-1904)

In 1892 Dvořák arrived in New York to become director of the Conservatory of Music. An eager traveler, always appreciative of the musical cultures he encountered on his journeys, Dvořák found Native American tunes and African-American plantation melodies appealing, in particular the syncopated rhythms and use of pentatonic scales, which he recognized from many European musical cultures, especially his own Czech–or Bohemian–music. While he vacationed in the summer of 1893 in Spillville, Iowa, he was inspired to compose a string quartet. The composition went easily; it took three days to sketch and it was finished in about 14 more days. The quartet was premiered on New Year's Day, 1894.

The "American" quartet reflects the relaxed circumstances of its origins. The parts add to a whole, conventions have been followed and made to work. The forms of each movement are filled out with symmetrical phrases, often stated first in one combination of instruments and then answered with the complementary set, violin and cello answered by violin and viola, for instance. Each tune, in its own way, is gratifyingly lyrical; the inspired opening of the first movement, with the deep-throated melody in the viola floating up through the murmuring tremolos in the violins, is as fresh and spirited as the opening tune in the second movement with its yearning for home, is wistful. The tunes and rhythms in the third movement literally beg to dance, and in the last movement, the breaks for brief hymn-like passages are only little pauses that momentarily halt the bustle of the themes. A special feature of the piece, came about when a scarlet tanager so irritated Dvořák with its insistent chatter that he transcribed it and incorporated it into the Scherzo movement as the second theme. Another feature is found in the Trio when the second violin plays an augmentation of the first theme of the Scherzo as the counterpoint to the new Trio theme (somewhat reminiscent of Haydn's practice in his quartet heard earlier in the program). So accessible is this quartet that it is performed to the near exclusion of the composer's other, often fine, works for chamber ensembles.

Given that Dvořák unselfconsciously drew on the melodic ideas of his native Bohemia, it's not surprising that he thought African-American plantation songs and Native American tunes should become the basis for creating a true American music, which irritated some contemporary American composers. In response, Edward MacDowell wrote: "Purely national music has no place in art, for its characteristics may be duplicated by anyone who takes the fancy to do so . . . We have here in America been offered a pattern for an 'American national music costume' by the Bohemian Dvořák." Nevertheless, Dvořák ultimately contributed to the development of American music by encouraging early American composers to write string quartets and by inspiring Arthur Farwell to establish his Wa-Wan Press to publish the work of American composers based on Native melodies. It could also be that his insistence on using American tunes found an echo in the mid-20th century cowboy film music.

- Dr. Jean Christensen

The pre-concert lecture will be presented by Dr. Douglas Shadle of the Music History Department. Dr. Shadle's specialty is the history of American Music. The lecture, from 2-2:45 PM, will take place in room 130 in the School of Music.

The Pacifica Quartet With Ursula Oppens

Tokyo String Quarter
April 21, 2013

1938
ANNIVERSARY
75TH SEASON
2013

A HISTORY OF THE 75 LAST YEARS

HIGHLIGHTS FROM THE 1988 GOLDEN ANNIVERSARY SALUTE:

The Introduction to the souvenir book titled "Golden Anniversary Salute" contained the following interesting information: After an absence from Louisville during the World War II years, Rochester-born Emilie Smith and her husband, Macauley Smith, returned to his native city in 1945 and attended the first post-war concert of the Chamber Music Society. While her husband resumed his law career, Mrs. Smith did volunteer yeoman duty for the Society. She served as president from 1952 to 1964 and has been a frequent trustee and unflagging "den Mother" to visiting artists.

An article titled "Gerhard Herz: 'Heart' of the Society" written by longtime Courier-Journal music critic William Mootz contained the following excerpts: Herz worked closely with the late Dwight Anderson when he organized the Society under the sponsorship of the University of Louisville School of Music, which Anderson served as dean. ... Through his guidance [i.e. Herz] (and sometimes at his insistence) the Society's leaders gradually adopted a policy of offering everything from concerts of ancient music to recitals by famous exponents of the German lied as part of the chamber-music experience. ... Herz's earliest Louisville memories are closely linked to his relationship with Anderson and his novelist wife, Barbara. "We were very close friends. I was constantly invited to their home, and one day, maybe two or three months after my arrival, he called me into his office and said, 'Sonny, what is missing in Louisville's concert life?'" ... "So my answer to Dwight's question was very simple: What's missing, I told him, is professional chamber music—such as I knew in my native Düsseldorf—and opera."

But Anderson tackled chamber music first. With Morris Belknap (a prominent local philanthropist and music-lover), he collected enough money to sponsor a modest series of concerts, and the Chamber Music Society was launched on December 14, 1938, with violinist Kathleen Parlow and pianist Gunnar Johansen playing violin sonatas by Brahms, Mozart, and Caesar Franck. The season also included appearances by the Gordon and Coolidge string quartets, and the Heerman Trio. But Anderson needed a stellar attraction to win subscribers to his new concert series, and asked

Herz for a recommendation. Herz's immediate answer was "The Budapest String Quartet," which he had heard in Germany ... The Budapest almost immediately became an indispensable part of each society season. Beginning in 1943, it returned each year until its members disbanded in 1965.

It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford.

When Anderson's increasingly heavy duties as School of Music dean forced him to give up the burden of running the Chamber Music Society, his place was taken in 1946 by Mrs. Macauley Smith and the late Fanny Brandeis. The team turned out, in Mrs. Smith's words, to be "one of those magic things," and their chemistry in working together ushered in a two-decade era of almost continuous prosperity. ... Another Herz coup developed in the 1976-77 season, the year when the music world celebrated the sesquicentennial of Beethoven's death. Herz proposed that the society give over its season to the Juilliard String Quartet, performing a five-concert cycle of the complete Beethoven quartets. ... The resulting concerts not only drew the largest subscription audience in Chamber Music Society history, but live in memory as performances of unrivaled artistic achievement. ... But the purpose ever since Dwight Anderson's days, says Herz, "has been that the Chamber Music Society would make no compromises, and always get the best."

"The First Half-Century," an article by Louisville Times music critic F. W. Woolsey, who was also a Board member of the Society, provided these homey remembrances: The audience for this personal, introspective, emotional music may be small, but it is fervent. Performing musicians and visitors in the audience have commented upon the rapt attention Louisville gives its guest artists. ... It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford. ... When in 1938 a little cadre of Louisville music-lovers ventured an initial season of chamber music, they had just $500 in pledges, and the fees ran to $1,020. For the 50th anniversary season the artists fees will run to more than $43,000 ...

For four decades the faithful in Louisville came by the hundreds to the old Playhouse on the university's Belknap Campus to hear chamber music in an acoustically superior wood building that had once been a chapel. In addition to balky toilets, the Playhouse roof leaked and the heating system in winter clanged like the "Anvil Chorus" in *Il Trovatore*, but many of the great names among chamber music artists—violinists, cellists, violists, pianists,

clarinetists and a few singers—made music there. Backstage was grime-encrusted, dimly lighted, and never cleaned. Alexander Schneider, an ebullient violinist who performed with several different groups, used a discarded lipstick to scrawl on a mirror a message to his brother in the Budapest Quartet. The message was in Russian. The mirror stayed unwashed until the Budapest arrived to play months later. In 1980, after a few seasons in other auditoriums, the Society moved to the warmly resonant, comfortable Recital Hall in the new School of Music building on the university campus.

Eventually the board members were persuaded to incorporate the Society, for legal and contractual reasons, but informality continued to mark the affairs of the Society. Mrs. Smith and "Miss Fanny" made their annual seating chart on brown paper, the kind that housewives use on pantry shelves. As a hostess in her farm home, Mrs. Smith made arrangements for a train to stop at rural Tucker's Station so her guests, the New York Piano Quartet, could board this combination freight/passenger train and get to Oak Ridge, Tennessee, for a concert. ... The distinguished French flutist, Jean-Pierre Rampal, on his first visit to the Smith farm, watched his first baseball game on television, meanwhile pitching a lot of questions about the game at Judge and Mrs. Smith.

The list of those who left the Society better and perhaps stronger for their having been a part of it is a long one, and it has to begin with Dwight Anderson, dean of the university School of Music in the '30s and '40s, who helped shape Louisville's musical profile for years to come. His devotion to chamber music was complete; he even sold tickets in the booth at the Playhouse.

"A Memory of the Playhouse" by the Society's first president and legendary supporter, Emilie S. "Emmy" Smith, continued remembrances of the first venue for the concerts: The University of Louisville's Ekstrom Library today covers the place where once the Playhouse spread its pleasing roofline. In that venerable white clapboard building, all of our Chamber Music Society concerts—with a few notable exceptions—were held through April 11, 1976. There we enjoyed the special magic emanating from a structure that cast its spell over musicians and audience alike. ... "Next to Sanders Theater at Harvard, the finest acoustics anywhere," commented Alexander Schneider.

The Playhouse was built as a chapel for the House of Refuge, a children's home and reform school, in 1874. When the University of Louisville settled into the Belknap Campus in 1925, the building was used for assembly, lectures and drama. ... When the University of Louisville's master plan for development revealed a serious threat to the Playhouse, many of us went into battle. ... The Chamber Music Society's deep concern did persuade the university to number the parts of the Playhouse and to reconstruct it at a cost of $1 million. It rests now, with its still-charming lines, at a busy intersection between Second and Third Streets.

"A Matter of Money" provided the following informative details concerning the costs involved in presenting the concerts. It was written by the immediate past-president at the time of the 50th Anniversary, Sara L. Creed: Loyal supporters have always been generous with both their allegiance and their checkbooks, allowing us to grow in musical excellence and keep up with rising costs of the best chamber music groups. ... The first season was launched on $500 collected from chamber-music enthusiasts anxious to see Louisville launch a program series. ... By the fifth season, the Budapest Quartet alone cost a princely sum--$400—almost as much as the entire first season.

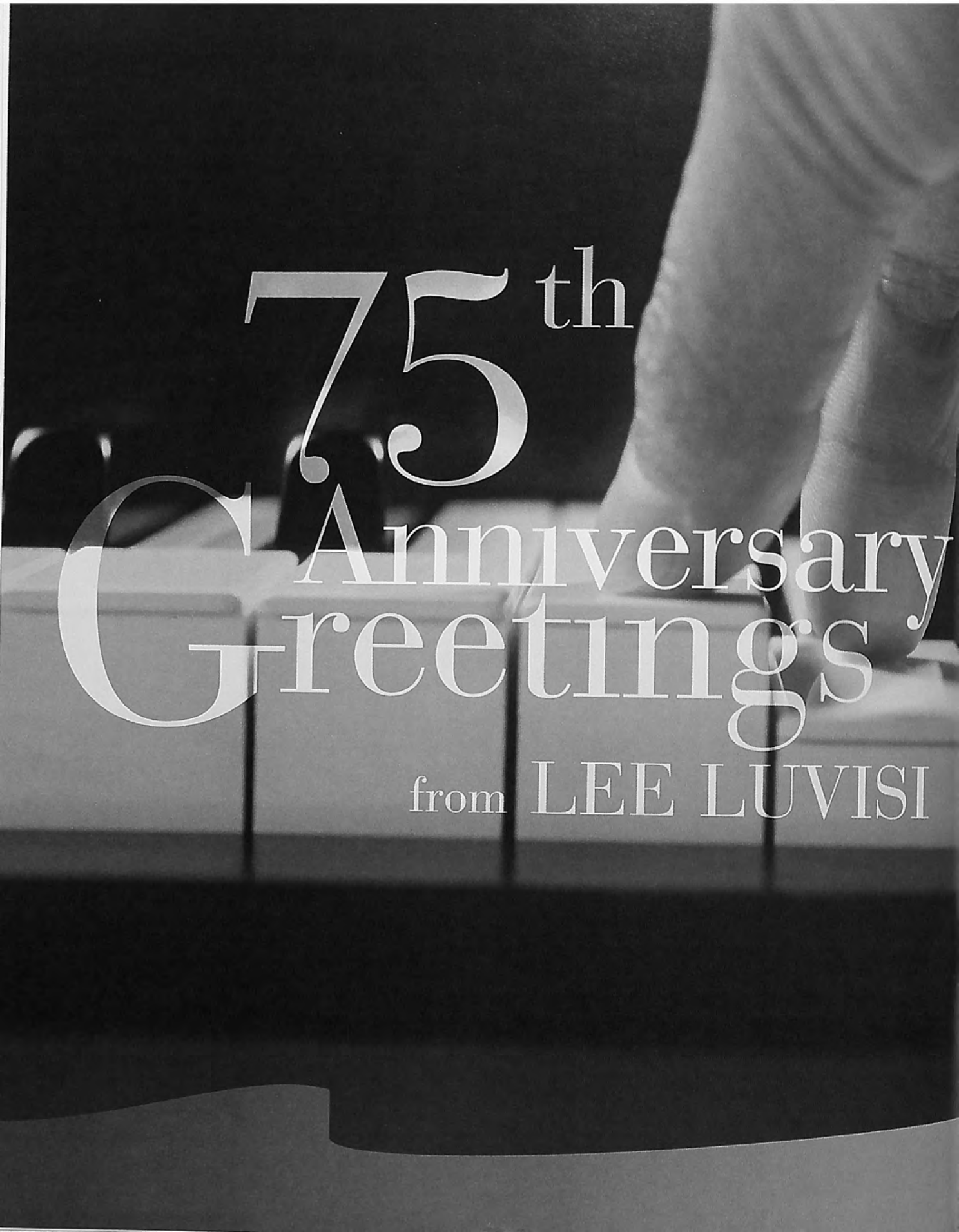
Through the years chamber-music groups that have developed a special relationship with Louisville, like the Budapest, the Juilliard Quartet and the Beaux Arts Trio, have shown some flexibility in their normally rigid fee structure for their CMS appearances. ... Today [1988] artists' fees for a five-concert season are over $40,000; the highest priced group each season is now $12,000 —not the Budapest's $400 of old. Yet, we are still registering bargains as musical contracts go. ... The generosity of the audience remains the sustaining financial support of the Chamber Music Society, and that is as its founders wanted it to be. ...The future looks bright—but expensive. Chamber music-lovers will continue to be asked to support this special series of their music. In another 25 years, we'll look back in amazement that we could bring Louisville the Juilliard and the Tokyo and the Stuttgart and other groups of such quality for a mere $40,000!

THE PAST TWENTY-FIVE YEARS:

Let us begin a brief retrospective on the past twenty-five years by taking up the topic with which past-president Sara Creed ended the discussion in 1988: "A Matter of Money." Elsewhere in her article she stated that the artist fees for the 1987-88 50th anniversary season cost $43,250. For comparison the artist fees for this 75th anniversary will cost $74,500. Yet that is for this special year, and does not represent what regular seasons have cost during the past decade. We have had to stay within $48-50,000 for artist fees on a regular basis, which is not that much more than expended a quarter of a century ago.
One piece of the financial plan for the future is the participation of the society in the Kalichstein-Laredo-Robinson International Trio Competition. In 2003 the Board of Directors chose to invest in a collaborative venture with 20 chamber music societies, including Caregie Hall, to form a bi-annual international award for up-and-coming piano trios. The winners are awarded concerts with each contributing presenter, as well as a recording contract. For the Chamber Music Society's one-time investment of $30,000 we present the winners on our series every other year in perpetuity. What I find absolutely astounding is the fact that a Society which has lost half of its subscriber base since its 50th anniversary, for various reasons which is a topic for another time, has yet been able to present seasons with the same level of quality and lack of compromise that characterized the first fifty years. This is completely due to the continuing generosity of donors at various levels of giving who remain even more the sustaining support for the Society as they did at the time of its 50th year. It is they who allow us to continue.

With regard to programming, there have been some very special presentations which I will highlight briefly below. And there has been an effort to expand the variety of offerings. In 1988 we were still building seasons around the presentation of a single ensemble each year—the Budapest Quartet having been replaced by the Juilliard Quartet. We now present several of the finest string quartets on a regular basis. We have tried each season to schedule an event of mixed instrumentation. With regard to repertoire, it is interesting to note that through 1988 we had only presented three of the fifteen Shostakovich string quartets. During the past twenty-five years we have presented ten more, and have only two remaining to complete our hearing of this most important body of work. In terms of classic masters, we have presented Beethoven 47 times, Mozart 37 times, Brahms 21 times, Schubert 17 times, Haydn 16 times, and Mendelssohn and Dvorák 10 times each. As to special events, in 1990 we presented the Orpheus Chamber Orchestra. In 1998, to celebrate the bicentennial of the University of Louisville, we presented Chicago Pro Musica performing "L'histoire du Soldat" by Stravinsky complete with narrator and mime. Later that same year we recreated live a recording by the Chamber Music Society of Lincoln Center with pianists Lee Luvisi and Gilbert Kalish performing the Bartok Sonata for Two Pianos and Percussion. In 2000 we presented The New York Festival of Song with "Evidence of Things Not Seen" by Ned Rorem—a cycle of 36 songs for four voices and piano in all combinations. In 2002 Kurt Ollmann, baritone, and pianist Jeffry Peterson performed a Mahler lieder recital. In 2003 we continued the presentation of renowned early music ensembles with Musica Antiqua Köln under Reinhard Goebel. In 2004 and 2009 we scheduled the excellent new music ensemble eighth blackbird, which has gone on to be the premier group in this genre. This special 75th season will present Chicago Pro Musica and the masterpiece "Pierrot Lunaire" by Arnold Schoenberg on the 100th anniversary of its composition. And with regard to standard chamber music ensembles during the past twenty-five years we joined nineteen other presenters, including Carnegie Hall, in establishing the Kalichstein-Laredo- Robinson International Trio Award which has given and will continue to give us stunning performances by young piano trios.

- Acton Ostling, Jr.


75th
Anniversary
Greetings
from LEE LUVISI

Louisville native Lee Luvisi was a student of Chamber Music Society founder and music dean Dwight Anderson who went on to study with Rudolf Serkin at Philadelphia's Curtis Institute of Music. Upon graduation he became the youngest faculty member in the history of that institution. In 1963 he assumed the position of Artist-in-Residence at the University of Louisville, beginning a long tenure as Professor of Piano. His artistry was further acknowledged when he became an Artist Member of The Chamber Music Society of Lincoln Center. Given this distinguished career, he has appeared more times as an individual artist on concerts of our Chamber Music Society than any other performer, beginning in 1970 and continuing for three decades. He has provided the following reflections for our Diamond Anniversary:

Upon my return to Louisville to live in the early sixties I was blessed to be embraced in friendship by Fanny Brandeis, Emmy Smith and Gerhard Herz, the triumvirate that comprised the heart, soul and spirit of the Chamber Music Society until their last days.

Their sustained ideals and passion for this most intimate of musical art forms created what is now not only one of the oldest such organizations in the country, but one known and valued by the highest quality chamber musicians around the world.

How can those old enough like myself ever forget the musty, creaky, clanking old Playhouse where the Budapest Quartet played so magnificently for ... what was it, 25 consecutive years? (Nor their last minute substitution of Schubert's two-cello quintet when they realized Piatigorsky was in the audience?) Nor fabulous ensembles like the old Juilliard Quartet, the Beaux Arts Trio and countless other first-rate groups large and small?

Early on I was invited to join what by then was an enlarged CMS board. For several years I witnessed (endured) sometimes heated discussions concerning the very essence of what chamber music should be. There were purists who insisted that chamber music meant string quartet and string quartet only. Period. To some, the very notion of adding a piano to the scene was little short of an obscenity. The human voice was not even to be mentioned, much less considered. Had such views prevailed (hardly, with Fanny, Emmy and Gerhard around!), today's Society, if it had ever survived, would exist solely on a revolving diet of Haydn-Mozart-Beethoven-Schubert string quartets! (Of course, one could certainly do worse, but ...)

I shall always remain grateful to the CMS for the opportunities to make music "at home" with some of the finest colleagues and ensembles of the time (the Juilliards, Guarneris, Emersons), but also individuals (alas, all gone now) such as Sidney Harth (Beethoven's complete violin sonatas), David Soyer (Beethoven's complete cello sonatas), beloved Jan DeGaetani and numerous others. Many wonderful memories for me.

May the CMS continue to keep chamber music alive and well in Louisville for many years to come!

-Lee Luvisi

75 YEARS OF CHAMBER MUSIC EXCELLENCE:

A Chronology of all artists' appearances with the Chamber Music Society of Louisville

1st Season, 1938 – 1939
Kathleen Parlow, violin and Gunnar Johansen, piano
The Gordon String Quartet
The Coolidge Quartet
The Heermann Trio

2nd Season, 1939 – 1940
The Budapest String Quartet
The Stradivarius Quartet
Marcel Hubert, cello and Harold Dart, piano

3rd Season, 1940 – 1941
Ralph Kirkpatrick, harpsichord and Lois Wann, oboe
Belgian Piano-String Quartet
The Coolidge Quartet

4th Season, 1941 – 1942
The Trio of New York
The Musical Art Quartet
The Pro Arte Quartet

5th Season, 1942 – 1943
The Budapest String Quartet
The Coolidge Quartet
The Stradivarius Quartet

6th Season, 1943 – 1944
The Budapest String Quartet
Gunnar Johansen, piano and Antonio Brosa, violin
The Musical Art Quartet

7th Season, 1944 – 1945
The Budapest String Quartet
The Pro Arte Quartet
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord

8th Season, 1945 – 1946
The Musical Art Quartet
Nikolai Graudan, cello and Joanna Graudan, piano
Philip Manuel, harpsichord and Gavin Williamson, harpsichord
The Budpest String Quartet

9th Season, 1946 – 1947
The Louisville Philharmonic String Quartet with Doris Davis, piano
The Albeneri Trio
The Budapest String Quartet

10th Season, 1947 – 1948
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord
The Budapest String Quartet
The London String Quartet
The Walden String Quartet
The Albeneri Trio

11th Season, 1948 – 1949
The Alma Trio
The Louisville Philharmonic Quartet with William Pickett, baritone and Edna Whitney Louis, viola
The Schneider Piano Quartet
The Budapest String Quartet

12th Season, 1949 – 1950
The Hungarian Quartet
The Louisville String Quartet with Fritz Magg, cello and Carl Genovese, oboe
The Budapest String Quartet
The New York Piano Quartet
The New York Piano Quartet

13th Season, 1950 – 1951
The Aleneri Trio
The Louisville String Quartet, with Edna Whitney Louis, violist; Renato Mastropaolo, cello; and Calvin Bisha, double bass
The Budapest String Quartet
The New York Piano Quartet
Alexander Schneider, violin and Eugene Istomin, piano

14th Season, 1951 – 1952
The Albeneri Trio
The Miami University String Quartet with George Seltzer, clarinet
The New York Piano Quartet with Philip Sklar, double bass
The Budapest String Quartet

15th Season, 1952 – 1953
The New Music String Quartet
The Louisville String Quartet with Edna Whitney Louis, viola and Renato Mastropaolo, cello
The New York Piano Quartet
The Budapest String Quartet
The Amadeus Quartet

16th Season, 1953 – 1954
Nikolai Graudan, cello and Joanna Graudan, piano
Quartetto Italiano
The Juilliard String Quartet
The Albeneri Trio
The Amadeus Quartet

17th Season, 1954 – 1955
The New Music Quartet
Quintetto Boccherini
The Budapest String Quartet
The Louisville String Quartet with Conrad Crocker, flute
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

18th Season, 1955 – 1956
The Amadeus Quartet
The Albeneri Trio
Mack Harrell, baritone and Sergus Kagen, piano
The Budapest String Quartet with Gregor Piatigorsky, cello

19th Season, 1956 – 1957
The Juilliard String Quartet
The Louisville String Quartet with Dennis Larson, oboe
The Vienna Octet
The Budapest String Quartet
The Smetana Quartet

20th Season, 1957 – 1958
The Alfred Deller Trio
The Barylli Quartet
The Albeneri Trio
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

21st Season, 1958 – 1959
The Vienna Octet
Ianos Starker, cello and Bela Boszormenyi-Nagy, piano
The Budapest String Quartet
Quartetto Italiano

22nd Season, 1959 – 1960
Camera Concerti
The Begh String Quartet
The Albeneri Trio
The Amadeus Quartet
The Budapest String Quartet with Walter Trampler, viola

23rd Season, 1960 – 1961
The New Danish Quartet
The Juilliard String Quartet
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano
The Vienna Octet
Adele Addison, soprano and James Payne, piano

24th Season, 1961 – 1962
New York Pro Musica with Noah Greenberg, conductor
The Pasquier Trio
The Amadeus Quartet
The Budapest String Quartet
The Juilliard String Quartet

25th Season, 1962 – 1963
New York Pro Musica with Noah Greenberg, conductor
The Paganini Quartet of the University of California at Santa Barbara
The Budapest String Quartet
Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and John Barrows, horn

26th Season, 1963 – 1964
The Carnegie Fine Arts String Quartet
The Amadeus Quartet (concert in memory of President Kennedy)
The Budapest String Quartet
The Baroque Chamber Players
The Alma Trio

40th Season, 1977 – 1978
The Guarneri String Quartet
The Festival Winds
The St. Paul Chamber Orchestra
The Juilliard String Quartet with Lee Luvisi, piano
Hermann Prey and Michael Krist, piano

41st Season, 1978 – 1979
The Beaux Arts Trio
Concentus Musicus of Vienna
The Juilliard String Quartet
Jean-Pierre Rampal, flute and John Steele Ritter, harpsichord
The Tokyo String Quartet

42nd Season, 1979 – 1980
The Cleveland String Quartet
New York Chamber Soloists
The Beaux Arts Trio
The Juilliard String Quartet
The Schneider-Luvisi Quartet

43rd Season, 1980 – 1981
Tashi
Hermann Prey, baritone and Michael Krist, piano
The Juilliard String Quartet
Concert Royal with New York Baroque Dance Company
The New York String Quartet

44th Season, 1981 – 1982
The Beaux Arts Trio
The New World String Quartet
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet

45th Season, 1982 – 1983
The American String Quartet
The Polish Chamber Orchestra with Jerzy Maksymiuk, conductor
Maureen Forrester, contralto and Derek Bampton, piano
The Juilliard String Quartet
The Muir String Quartet

46th Season, 1983 – 1984
The Lindsay String Quartet
Music from Marlboro
Richard Stoltzman, clarinet and Irma Vallecillo, piano
The Ridge String Quartet
The Juilliard String Quartet
The Emerson String Quartet

47th Season, 1984 – 1985
Ianos Starker, cello and Charles Webb, piano
The Beaux Arts Trio
Ianos Starker, cello and Shigeo Neriki, piano
The Chamber Music Society of Lincoln Center
The Juilliard String Quartet

48th Season, 1985 – 1986
Elly Amerling, soprano and Rudolf Jansen, piano
The Emerson String Quartet with Lee Luvisi, piano
The Juilliard String Quartet
The New York Chamber Soloists
Tashi

49th Season, 1986 – 1987
The Chamber Music Society of Lincoln Center
The Tokyo String Quartet
Pomerium Musices
The Juilliard String Quartet
The Stuttgart Chamber Orchestra with Patrick Strub, conductor

50th Season, 1987 – 1988
Hermann Prey, baritone and Leonard Hokanson, piano
The Guarneri String Quartet with Lee Luvisi, piano
The Dorian Wind Quintet with Claude Frank, piano
The Juilliard String Quartet
The Beaux Arts Trio

51st Season, 1988 – 1989
The Emerson String Quartet
The Buswell – Parnas – Luvisi Trio
The American Chamber Players
The Juilliard String Quartet
The Vienna Chamber Ensemble

52nd Season, 1989 – 1990
Music from Marlboro
Arnold Steinhardt, violin and Lee Luvisi, piano
The Cleveland Quartet
The Aulos Ensemble
The Juilliard String Quartet

53rd Season, 1990 – 1991
The Chamber Music Society of Lincoln Center
Orpheus Chamber Orchestra
The Juilliard String Quartet
The Cavani String Quartet
Peter Schreier, tenor and Armen Guzelimian, piano

54th Season, 1991 – 1992
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet with Lee Luvisi, piano
The American Chamber Players
The Lark Quartet

55th Season, 1992 – 1993
The Juilliard String Quartet
The Mendelssohn String Quartet
Tashi
The Chamber Music Society of Lincoln Center
The Shanghai Quartet

56th Season, 1993 – 1994
The Juilliard String Quartet
Tafelmusik
Saturday Brass Quintet
The Emerson String Quartet with Carol Wincenc, flute
The Lark Quartet with Tom Gallant, oboe

57th Season, 1994 – 1995
Ani Kavafian, violin and Lee Luvisi, piano
The Juilliard String Quartet
Chicago Pro Musica
Guarneri String Quartet
Berlin Philharmonic Wind Quintet

58th Season, 1995 – 1996
Manhattan String Quartet
John Sharp, cell and Anton Nel, piano
The Juilliard String Quartet
The King's Noyse
The Beaux Arts Trio

59th Season, 1996 – 1997
The Juilliard String Quartet
The Brentano String Quartet with Ignat Solzhenitsyn, piano and Todd Palmer, clarinet
The Chamber Music Society of Lincoln Center
Theresa Santiago, soprano and Jeremy Denk, piano
The Emerson String Quartet

60th Season, 1997 – 1998
Guarneri String Quartet with Lee Luvisi, piano
Kalichstein - Laredo - Robinson Trio
Chicago Pro Musica with Carl Gpapentine, narrator and T. Daniel, mime
The Ying Quartet
The American Chamber Players

61st Season, 1998 – 1999
Gilbert Kalish, piano; Lees Luvisi, piano; Richard Fitz, percussion; and Gordon Gottlieb, percussion
Yizhak Schotten, viola; Erling Bengtsson, cello; and Katherine Collier, piano
The Artis Quartet
Dorian Wind Quintet with Richard Ormrod, piano
The Juilliard String Quartet

62nd Season, 1999 – 2000
The Emerson String Quartet
The Peabody Trio with Phyllis Bryn-Julson, soprano
Artemis Quartet
The New York Festival of Song
The Ying Quartet with Anton Nel, piano

63rd Season, 2000 – 2001
The Juilliard String Quartet
The Debussy Trio
Pacifica Quartet
The Chamber Music Society of Lincoln Center
Musicians from Marlboro

64th Season, 2001 – 2002
Guarneri String Quartet
Kalichstein – Laredo – Robinson Trio
The Los Angeles Piano Quartet
Artemis Quartet
The American Brass Quintet

65th Season, 2002 – 2003
The Emerson String Quartet
Kurt Ollmann, baritone and Jeffry Peterson, piano
The Juilliard String Quartet
The Chicago Chamber Musicians
The Beaux Arts Trio

66th Season, 2003 – 2004
Miró Quartet
Musica Antiqua Koln with Reinhard Goebel, director
The Takács Quartet
Eroica Trio
Pacifica Quartet with Ursula Oppens, piano

67th Season, 2004 – 2005
The Juilliard String Quartet
eighth blackbird
The Los Angele Piano Quartet with Kurt Ollmann, baritone
Orion String Quartet
The American Chamber Players

68th Season, 2005 – 2006
Claremont Trio
Miami String Quartet
Chicago Pro Musica
Berlin Philharmonic Wind Quintet
The Emerson String Quartet

69th Season, 2006 – 2007
The Czech Nonet
The Los Angeles Guitar Quartet
The Takács Quartet
Kalichstein – Laredo – Robinson Trio
Cavani String Quartet

70th Season, 2007 – 2008
Trio Con Brio Copenhagen
The Juilliard String Quartet
The Diaz Trio
The Chamber Music Society of Lincoln Center
The Artemis Quartet

71st Season, 2008 – 2009
St. Lawrence String Quartet
The American Brass Quintet
From the Chicago Symphony:
Robert Chen and John Sharp
with Jorge Federico Osorio
Music From Copland House
The Emerson String Quartet

72nd Season, 2009 – 2010
Brentano String Quartet
eighth blackbird
Metropolitan Museum Artists in Concert
Members of the Takács Quartet
Atos Trio

73rd Season, 2010 – 2011
Berlin Philharmonic Wind Quintet
The Juilliard String Quartet
Shanghai Quartet
The American Chamber Players
Trio con Brio Copenhagen

74th Season, 2011 – 2012
Jerusalem Quartet
Metropolitan Museum Artists in Concert
The Emerson String Quartet
Morgenstern Trio
Euclid Quartet and Carpe Diem String Quartet

75th Season, 2012 – 2013
The Takács Quartet
Chicago Pro Musica with Lucy Shelton, soprano
Kalichstein – Laredo – Robinson Trio
Pacifica Quartet with Ursula Oppens, piano
Tokyo String Quartet

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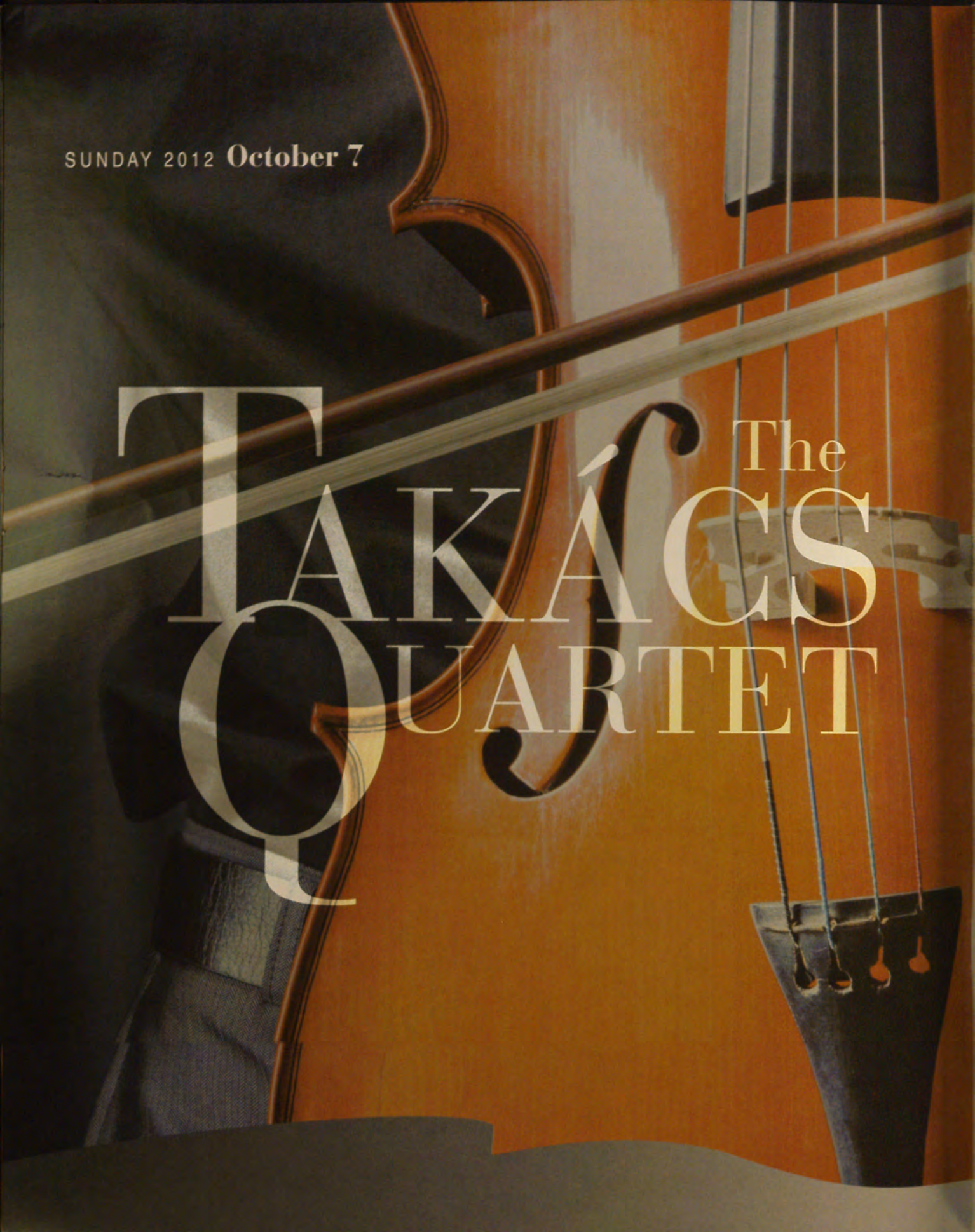
SUNDAY 2012 October 7
The
TAKÁCS
QUARTET

PROGRAM

THE TAKÁCS QUARTET

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored by Theresa and John T. Bondurant in honor of past and present CMS Board Members.

String Quartet in D Major, Op. 76, No. 5 (1797) — **Joseph Haydn** (1732-1809)
- Allegretto
- Largo: Cantabile e mesto
- Menuetto: Allegro
- Finale: Presto

String Quartet No. 2 in C, Op. 36 (1945) — **Benjamin Britten** (1913-1976)
- Allegro calmo senza rigore
- Vivace
- Chacony: Sostenuto

INTERMISSION

String Quartet in F Major, Op. 96 "American" (1893) — **Antonin Dvořák** (1841-1904)
- Allegro ma non troppo
- Lento
- Molto vivace
- Finale: vivace ma non troppo

The Takács Quartet appears by arrangement with Seldy Cramer Artists

THE TAKÁCS QUARTET

Edward Dusinberre, violin
Károly Schranz, violin
Geraldine Walther, viola
András Fejér, cello

Recognized as one of the world's great ensembles, the Grammy-nominated Takács Quartet plays with a unique blend of drama, warmth and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire.

In 2012, Gramophone announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London. Based in Boulder at the University of Colorado, the Takács Quartet performs ninety concerts a year worldwide, throughout Europe as well as in Australia, New Zealand, Japan and South Korea.

During the 2012-13 season, the Takács, newly-appointed as Associate Artists at Wigmore Hall in London, will present five concerts there, including the three Britten Quartets (to celebrate the composer's 100th birthday year), the two Brahms viola quintets with British violist Lawrence Power, and the Schubert Cello Quintet with American cellist Ralph Kirshbaum. The Schubert Quintet will be released on Hyperion Records in the fall of 2012. The Quartet will also tour in North America with pianists Marc-Andre Hamelin and Garrick Ohlsson, including concerts at New York's Lincoln Center.

The Takács Quartet is known for innovative programming. In 2007 it performed, with Academy Award–winning actor Philip Seymour Hoffman, "Everyman" in Carnegie Hall, inspired by the Philip Roth novel. The group collaborates regularly with the Hungarian folk ensemble Muzsikas, performing a program that explores the folk sources of Bartok's music. The Takács performed a music and poetry program on a fourteen city US tour with the poet Robert Pinsky. In 2010 the quartet collaborated with the Colorado Shakespeare Theatre and playwright David Morse in a production of "Quartet", a play set in Beethoven's later years when he was writing the A minor quartet, Opus 132.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder. They have helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. They are also Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet records for the Hyterion and Decca/London Records.

String Quartet in D Major, Op. 76, No. 5
Joseph Haydn (1732-1809)

In his discussion of Haydn's early and late string quartets, the English critic, Wilfred Mellers, concludes, "It seems as if the composer has not so much developed a technique as created a new world of thought and feeling." But, this seems to be only half of the truth, for this String Quartet in D Major, is all he says–and more: it is also innovative, intellectually engaging and witty behind its modest surface. In his commentary about Opus 76, which was to be the last set of quartets composed by Haydn (1797), Karl Geiringer, one of Haydn's early biographers, wrote, "If there were to be an appropriate motto for this series, the word Excelsior should have first choice. Everything here is condensed and intensified."

In the first movement, when the first section with its slight swinging motion and balanced phrases cadences without moving into another key, and the second section opens in the parallel minor mode, it appears that this might not be a movement in sonata form, but a set of variations. However, as the music continues to develop, it proves not to be so simple. Instead of continuing the gracious melodic line, the first violin, dips into its low register, and followed by the second violin and viola, rises up to into its highest register, after which, almost immediately, an energetic contrapuntal exchange develops in the middle register between second violin and viola. Then, as suddenly as a tropical storm, the first violin flashes back to its upper register. Everything points to this being a development section: sequential modulations, violins moving in opposite directions, up and down in fast-paced fragmented scales, intense "scrubbing" action in the lower strings. Then after the climax, calm is progressively restored; high registers are closed down, scale by scale, and when the lowest pitches are reached, we have the return of the major tonic and theme. Nothing prepares for the sudden change in tempo, nor anticipates the surprise of what happens next: the light swing of the allegretto shifts into an allegro and quickened pace, now "in two," with accelerating contrapuntal exchanges between all four instruments. Someone once commented that on occasion a composer provides a movement that looks backward as much as it does forward: this codetta becomes the recapitulation for the minor "variation" which now feels like it was a development.

The second movement, Largo, *singing and melancholy*, is remarkable for its balance of elements that, together, create a flawless entity. To begin with, Haydn has "raised the bar" with the performing requirements of tempo (very slow), meter (a very slow "two"), and key (F# Major, a key without any reference to open strings). To execute these demands as an ensemble requires extraordinary discipline, as well as agreement and understanding. The key alone produces its own tone and tension; all by itself, it lifts expectations. The form is a marvel of concision; not a single element is extraneous to the melodic expression, the harmony, or the rhythm. Nothing mars the smooth progress, in which elements continually reflect each other; some small aspects even evoke musical ideas from the first movement. As the movement unfolds with its unique melodiousness, it strikes one as new and familiar at the same time–like a meditation.

If there were one movement in the quartet where the composer could be expected to bow to convention, it would be the dance. In what might seem like an old-fashioned move Haydn decided on a Minuet (not a Scherzo as in the past), with D Major as tonic for the Minuet and D Minor for the Trio. Moreover, the Minuet and Trio have so many small, intimate elements in common that, in spite of obvious differences, one invariably hears the Trio as a skeletal version of the Minuet. For instance, in the Trio the little turn on the high A in the violin at the end of the first section evokes not only the turn on the lower A at the end of the first section of the Minuet, but also previews the hemiola figure starting with the high A and G# at the beginning of the succeeding section. Such details make listening to the whole movement a bit of an adventure.

I hate to spoil the joke, but in the Finale Haydn outdoes himself by beginning a propulsive essay with nothing less than quick, cheerful final cadences–not one, not two, but five–before he begins the headlong plunge into the body of the movement. Again, we have a sonata form with so many effortlessly combined and recombined cross references between the melodic phrases of the first and second themes, that the movement appears seamless; every aspect is part of and contributes to the continuous whole. Even the challenge of far-afield keys in the development (Haydn reaches as far as the key of B♭ Major–no less than five accidentals away from the tonic!) and the obligatory return of the final cadences at the beginning of the recapitulation are handled as though they posed no challenge.

String Quartet No. 2 in C, Opus 36
Benjamin Britten (1913-1976)

Benjamin Britten's total work list is dominated by vocal music, in particular, by opera. Though his earliest compositions include numerous pieces for chamber ensemble, his mature output comprises relatively few works in this genre and only three numbered string quartets. The second was composed in 1945, soon after he finished the scoring for *Peter Grimes*. It was premiered that November on the occasion of the 250th anniversary of Henry Purcell's death, the factor that inspired his choice of a chaconne, or "Chacony," as Purcell had it, for the finale.

Is it that the title's "in C" embodies a promise of something sparkling? Or does this optimistic sense come from the unusual opening, a progression of three sets of rising major tenths played in unison octaves, each one followed by a lengthy melodic line played in octave unison? This leisurely exposition traverses new ground. It clearly isn't an introduction–it's not drawing toward a goal, a point of departure – for it is too open-ended. Not only are there three distinct thematic ideas, with three different melodic cadences, but they build up three key areas, the tonic key of C, its dominant G, and D. Each complex adds another dimension to the possible continuations for exposition, extension and development. Furthermore, the free melodic character of the solo lines is more characteristic of Anglican chant or English folk song, than classical writing for strings.

The conclusion of the exposition is signaled by a cadenza for solo violin, the first of many short cadenza-like passages that "close off" sections throughout the quartet (most notably in the first and third movements). The exploration of the three themes proceeds separately, occasionally with one as a counter theme to another. When the development is ushered in by a dramatic cadenza for the violin that traces *(pp leggiero)* a five-and-a-half octave descent on the instrument, the principal focus comes to rest on the third theme. Eventually with repeated statements, it is condensed into a shortened motive (da_ da_ dadedadeda_). Special features are introduced segment by segment: elaborate glissandos ending in harmonics, fugato treatment of motives, short passages in which moments of *agitato and tranquillo* alternate, passages indulging in trills. Following the transparent structure of the exposition, the development is rather more methodical, and the recapitulation is surprisingly dense: here instead of revisiting each of the three themes one at a time, Britten merges them into one contrapuntal whole over a pedal C in the cello. The movement ends with a pensive coda with generous, leisurely pizzicato chords in the cello at the top of which can be heard a recall of the short motive from the third theme.

The second movement is a quickly-moving scherzo with sudden explosive figures. Mutes on all the instruments enhance the sense of the furtive quality that prevails throughout. Opposition of rhythmic patterns are played by the instruments in pairs: first, the second violin and viola (the "inner" voices) play strenuous and opposing arpeggios (setting up a strong 6/8 rhythm), while the cello and first violin play – in unison – a scurrying scalar tune that works in cross-rhythms against the emphatic 6/8 rhythm in the other two. A short burst of this and then the roles are reversed (arpeggios in the "outer" instruments, and tune in the "inner" ones). A central segment brings on a challenge to arrangement with vigorous unison chords followed by scurrying scales played in parallel seconds–adding a "blur" to the whole. The Trio introduces yet more "takes" on the rhythm, most notably passages in 3/4 and 2/4 in the first violin while the other instruments maintain–fast forward–their 6/8 rhythm, only shortly yielding to the first violin in a 2/4 passage before returning to their 6/8. It all is quite droll! Eventually the Scherzo (and its contrasting segment) repeats and flies off into the upper registers to end.

The last movement is a grand set of twenty-one variations that, in spite of using a title that was once used by Purcell, has little direct reference to him other than some limited details: the asymmetrical nine-measure theme, the triple meter (3/2) and the traditional rhythm of the elongated (triple-dotted) second beat. The tune, played first in unison, is modal; its overall trajectory, starting on a B♭, is C (by way of D, G, E♭, A and G).

Britten's comprehensive scheme for the movement is three sets of six variations each one "capped" by a solo cadenza, followed by a set of three more variations and a coda. Each set of variations starts with a simple exposition of the principal idea, following that with a progressively complex development. The focus of the first set is harmonic and the cadenza is played by the cello. The second set eludes the pull of the tonic and veers forcefully away from the center; it is capped by a striking cadenza for the viola. The third set of variations work on melodic ideas and is finished off by a brilliant cadenza for the first violin. The final set of three variations returns to the original tune and, restoring the tonal base, devises a final gesture that serves as the final gesture for all three movements.

Quartet No. 2 is a work that is manifestly personal. From the description above, it is clear that Britten has ignored many formal conventions in creating this work. In fact, evaluating only the more obvious details, one could say that there is hardly any traditional aspect of string quartet writing to be found in his treatment of the form, tonality, the number of movements, the balance between them, and texture, which is not to mention the numerous cadenzas and the bold deviation from the contrapuntal, conversational texture that has been so much a part of the string quartet tradition since Haydn.

Never a devoted "modernist," Britten never expected to compose atonal music. However, his "in C" begs some questions: is it really possible to convincingly compose a tonal work that stays *in* one, or *on* one key? If the whole work relates solely to one key as the central and sole source of harmony, what provides the sense of motion away from it and back? In some ways, this work posed the same challenge to the listener in 1945 as Terry Riley's *In C* of 1964.

String Quartet No. 12 in F Major, Opus 96 "The American"
Antonín Dvořák (1841-1904)

In 1892 Dvořák arrived in New York to become director of the Conservatory of Music. An eager traveler, always appreciative of the musical cultures he encountered on his journeys, Dvořák found Native American tunes and African-American plantation melodies appealing, in particular the syncopated rhythms and use of pentatonic scales, which he recognized from many European musical cultures, especially his own Czech–or Bohemian–music. While he vacationed in the summer of 1893 in Spillville, Iowa, he was inspired to compose a string quartet. The composition went easily; it took three days to sketch and it was finished in about 14 more days. The quartet was premiered on New Year's Day, 1894.

The "American" quartet reflects the relaxed circumstances of its origins. The parts add to a whole, conventions have been followed and made to work. The forms of each movement are filled out with symmetrical phrases, often stated first in one combination of instruments and then answered with the complementary set, violin and cello answered by violin and viola, for instance. Each tune, in its own way, is gratifyingly lyrical; the inspired opening of the first movement, with the deep-throated melody in the viola floating up through the murmuring tremolos in the violins, is as fresh and spirited as the opening tune in the second movement with its yearning for home, is wistful. The tunes and rhythms in the third movement literally beg to dance, and in the last movement, the breaks for brief hymn-like passages are only little pauses that momentarily halt the bustle of the themes. A special feature of the piece, came about when a scarlet tanager so irritated Dvořák with its insistent chatter that he transcribed it and incorporated it into the Scherzo movement as the second theme. Another feature is found in the Trio when the second violin plays an augmentation of the first theme of the Scherzo as the counterpoint to the new Trio theme (somewhat reminiscent of Haydn's practice in his quartet heard earlier in the program). So accessible is this quartet that it is performed to the near exclusion of the composer's other, often fine, works for chamber ensembles.

Given that Dvořák unselfconsciously drew on the melodic ideas of his native Bohemia, it's not surprising that he thought African-American plantation songs and Native American tunes should become the basis for creating a true American music, which irritated some contemporary American composers. In response, Edward MacDowell wrote: "Purely national music has no place in art, for its characteristics may be duplicated by anyone who takes the fancy to do so . . . We have here in America been offered a pattern for an 'American national music costume' by the Bohemian Dvořák." Nevertheless, Dvořák ultimately contributed to the development of American music by encouraging early American composers to write string quartets and by inspiring Arthur Farwell to establish his Wa-Wan Press to publish the work of American composers based on Native melodies. It could also be that his insistence on using American tunes found an echo in the mid-20th century cowboy film music.

- Dr. Jean Christensen

The pre-concert lecture will be presented by Dr. Douglas Shadle of the Music History Department. Dr. Shadle's specialty is the history of American Music. The lecture, from 2-2:45 PM, will take place in room 130 in the School of Music.

PROGRAM

10/7/12

THE TAKÁCS QUARTET

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored by Theresa and John T. Bondurant in honor of past and present CMS Board Members.

String Quartet in D Major, Op. 76, No. 5 (1797)
Allegretto
Largo: Cantabile e mesto
Menuetto: Allegro
Finale: Presto

Joseph Haydn
(1732-1809)

String Quartet No. 2 in C, Op. 36 (1945)
Allegro calmo senza rigore
Vivace
Chacony: Sostenuto

Benjamin Britten
(1913-1976)

INTERMISSION

String Quartet in F Major, Op. 96 "American" (1893)
Allegro ma non troppo
Lento
Molto vivace
Finale: vivace ma non troppo

Antonin Dvořák
(1841-1904)

The Takács Quartet appears by arrangement with Seldy Cramer Artists

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, October 11, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Early Hungarian Dances — Ferenc Farkas (1905-2000)
1. Intrada
2. Lassu
3. Ugros

Katie Teremi, Emily Danielson, Bruno Bedard & Heather Shelton, *clarinets*
(students of Matthew Karr - Woodwind Ensemble)

Suite Rapsodica — Jindrich Feld (1925-2007)
1. Introduction
2. Aria
3. Scherzino

Cambron Little, *saxophone*
(student of Adam McCord)

Cinco Bocetos
1. Preludio
2. Cancion delcampo

Emily Danielson, *clarinet*
(student of Dallas Tidwell)

An Malrina — J.K. Mertz (1806-1856)

Tres Piezas Espanolas — Joaquin Rodgrio (1901-1999)
2. Passacaglia

Chris Roseland, *guitar*
(student of Stephen Matthingly)

Cantilene — Louis Cahuzac (1880-1960)

Alex Enyart, *clarinet*
(student of Dallas Tidwell)

GERMANY

Sunday, October 14, 2012

Cathy Meng Robinson, *violin* Keith Robinson, *cello*

Dror Biran, *piano*

PROGRAM

Piano Trio Op. 1, No. 3 in C Minor — Ludwig van Beethoven (1770-1827)

I. Allegro con brio
II. Andante cantabile con variazioni
III. Menuetto. Quasi Allegro
IV. Finale. Prestissimo

Passacaglia Duo for Violin & Cello in G — G. F. Handel & J. Halvorsen (1685-1759)(1864-1935)

INTERMISSION

Piano Trio Op. 66, No. 2 in C Minor — Felix Mendelssohn (1809-1847)

I. Allegro energico e con fuoco
II. Andante espressivo
III. Scherzo: Molto allegro quasi presto
IV. Finale: Allegro appassionato

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Jazz Ensemble I

John La Barbera, *Director*

Tuesday Evening
October 16, 2012
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Jazz Ensemble I Personnel

Saxophones

Samir Kambarov, *alto*
Ashley Miller, *alto*
Jon Driver, *tenor*
Dan Gomby, *tenor*
Joe Hanna, *baritone*

Trumpets

Nick DeJarlis
Erica Howard
Gabe Wartman
Sam Loomis
Jean Gorce

Trombones

Mike Smith
Ethan Evans
Tim Hutchins
Michael Tignor

Rhythym

Brandon Coleman, *guitar*
Kendall Carter, *piano*
Jonathan Gardner, *bass*
Lourenço Vasconcellos, *drums*
Bruno "Gafanhoto" Souza, *percussion*

PROGRAM

Airegin	Sonny Rollins (b. 1930) Arr. Bill Holman
The Blues Walk	Clifford Brown (1930-1956) Arr. Michael Mossman
Green Piece	Maria Schneider (b. 1952)
Hot House	Tadd Dameron (1917-1965) Arr. Eric Richards
But Beautiful	Johnny Burke & Jimmy Van Heusen (1908-1964)(1913-1990) Arr. Bill Holman
Manteca	Dizzy Gillespie (1917-1993) Arr. Gil Fuller
Thats How We Roll	Gordon Goodwin (b. 1954)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Student Composers

Wednesday Evening
October 17, 2012
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

Hot Pink Toccata (2011) — Yvonne Freckmann (b. 1988)

Katherine Burchfield, *organ*

Six Miniatures for Solo Piano (2012) — Michael Montgomery (b. 1987)

1. Allegro
2. Affettuoso
3. Bruscamente
5. Grazioso

Louie Huhman, *piano*

O Art Gracieux (2010) — Anna E. Garman (b. 1990)

Claire DiVizio, *soprano*
Yvonne Freckmann, *piano*

OboNet (2012) — José Julio Díaz Infante (b. 1973)

Teil Buck, *oboe* Dylan Lloyd, *clarinet*

Longing for Home (2008) — Hong-Da Chin (b. 1985)

Hong-Da Chin, *flute*
Yvonne Freckmann, *piano*

PROGRAM NOTES

(written by the composers)

Hot Pink Toccata (2011) **Yvonne Freckmann**

Hot Pink Toccata for solo organ is a romp for a dramatic and flashy performer. The piece opens with an angular, spiky motive and the first hints of the main theme, both of which recur in various forms throughout. Driving rhythms and moments of mystery ensue, taking the listener on an exciting ride with this incredible and dynamic instrument. Special thanks to Katie Burchfield for coming from Notre Dame for this performance.

Six Miniatures for Solo Piano (2012) **Michael Montgomery**

This piece was written at the request of Louie Hehman who wanted some short miniatures to fill out a recital. They range from one to two minutes long a piece. Each has a different mood, character, and tempo, exploring a different aspect of the piano.

O Art Gracieux (2010) **Anna E. Garman**

For me *O Art Gracieux* is very much about duality. Not knowing French was a great struggle when working with this text, because I based the setting solely on the brief study I did of the language and the translation of the text, not on my understanding of the original language or text. I decided to represent this in the tonal language of the piece by using a sort of polytonal backdrop. The next struggle was to set the text in a way that supported the meaning of the text, but also represented my feelings on the piece as a whole. The product is a setting that is a bit unexpected based solely on the text, but represents the process of its creation well. *O Art Gracieux* was commissioned by Susan Curtice.

O Art gracieux, dans combien d'heures sombres,
Où le cycle de la vie me saisit
As-tu mon coeur, car un amour débute,
Tu m'as conduit dans un bien meilleur monde!

Souvent, un soupir a échappé de ton harpe,
Un doux accord béni de ta presence
M'a ouvert un meilleur temps au ciel,
O Art gracieux, merci pour ceci!

O gracious Art, in how many gray hours,
Where am ensnared wild life circle
Hast thou my heart to warm love ignite,
You have caught me in a better world!

Often a sigh, your harp has flowed,
A sweet, blest chord of thine
The heaven of better times I opened up,
O gracious Art, thank you for it!

- *Original poem by Franz von Schober*
- *Translation by Claire Curtice, used with permission*

OboNet (2012) **José Julio Díaz Infante**

One of the "rules" of orchestration is that whenever two woodwinc instruments are playing in unison, they will probably sound out of tune but when the performers are able to play in tune, other tricks must be usec to accomplish the desired sound. Such is the case in this piece in which th clarinet is asked to loosen the mouth piece of the instrument (among othe things) in order to sound slightly out of tune.

OboNet was written for Teil Buck and Dylan Lloyd and the title is a pla on words mixing the names of their instruments. In the same way, th clarinet and oboe sounds are mixed to try to create the illusion of a singl instrument at some points.

Longing for Home (2008) **Hong-Da Chi**

Longing for Home is a piece inspired by my deep feelings for my hom country of Malaysia. Studying overseas is a good experience in terms c learning new things and meeting new people, but it's also tough when have to face problems alone while my family is far away. I composed th piece in Corpus Christi, Texas, the first city I lived in in the United State

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UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, October 18, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Concerto Allegro

Alexey Lebedeu
(1924-1993)

Joseph Murrell, *bass trombone*
(student of Brett Shuster)
Deanna Shipley, *piano*

24 Caprices, Op. 1, No. 5
Agitato

Niccolo Paganini
(1782-1840)

Samuel Williams, *flute*
(student of Kathleen Karr)

KENTUCKY CENTER
SEASON
30
2013-2014
CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 ..... Ludwig van Beethoven
Rainwaves ..... Joan Tower

INTERMISSION

Liebeslieder Waltzes..... Johannes Brahms

Sunday, October 20th at 3 PM

Stem Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375..... Wolfgang Amadeus Mozart

INTERMISSION

Piano Quintet in A Major, Op. 81 ..... Antonin Dvorak

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt"..... Wolfgang Amadeus Mozart

INTERMISSION

Quartet for the End of Time ..... Olivier Messaien

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs ..... Camille Saint-Saens
Trio for Oboe, Clarinet & Viola ..... Randall Thompson

INTERMISSION

Piano Quartet in C Minor, Op. 15 ..... Gabriel Faure

Sunday, October 20th at 3 PM
Stem Concert Hall, Ogle Center
Indiana University Southeast

PROGRAM

Serenade for Winds in Eb, K. 375 — W.A. Mozart (1756 – 1791)

I. Allegro maestoso
II. Menuetto
III. Adagio
IV. Menuetto
V. Allegro

Jennifer Potochnic, *oboe* Dallas Tidwell, *clarinet*
Petrea Warneck, *oboe* Marilyn Nije, *clarinet*
Matthew Karr, *bassoon* David Bryant, *bassoon*
Bruce Heim, *horn*
Steven Causey, *horn*

INTERMISSION

Piano Quintet in A Major, Op. 81 — Antonin Dvorak (1841 – 1904)

I. Allegro, ma non tanto
II. Dumka: Andante con moto
III. Scherzo (Furiant): Molto vivace
IV. Finale: Allegro

Peter McHugh, *violin* Robert Simonds, *violin*
Jonathan Mueller, *viola* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall a the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz *(mezzo soprano)* receved her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentkcky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant *(bassoon)* currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper *(viola)* received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey *(horn)* is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein *(piano)* Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim *(horn)* is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner *(piano)* Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr *(bassoon)* Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the
2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonic UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr *(flute)* has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh *(violin)* After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mistislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller *(viola)* Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije *(clarinet)* graduated from Indiana University with a Bachelor of Music Education, a Master´s degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterson from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Mineria.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo *(cello)* Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic *(oboe)* Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler *(program commentary)* Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds *(violin)* Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan *(baritone)* American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdocimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitles, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem fur Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell *(clarinet)* Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.
He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell *(soprano)* has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Travatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck *(oboe)* performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast–most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks *(tenor)* is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Cosi fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at unversities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's *9th Symphony* with the Louisville Orchestra.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Denine LeBlanc, *piano*

with

Kathleen Karr, *flute*

CMP Faculty Recital

Saturday Afternoon
October 20, 2012
3:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 — Ludwig van Beethoven (1770-1827)
- Adagio
- Allegretto
- Presto agitato

The Devil's Gamelan — Larry Barnes (b. 1950)

World Premiere

La sérénade interrompue
La fille aux cheveux de lin
Minstrels — Claude Debussy (1862-1918)

Nocturne for the Left Hand, Op. 9, No. 2
Etude in D Sharp Minor, Op. 8, No.12 — Alexander Skriabin (1872-1915)

INTERMISSION

Flexible Desires — Davide Zannoni (b. 1958)

Sonata in D Major for Flute and Piano, Op. 94 — Sergei Prokofieff (1881-1953)
- Andantino
- Allegretto scherzando
- Andante
- Allegro con brio

Kathleen Kerr, flute

PROGRAM NOTES

Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 Ludwig van Beethoven

The thirty-two piano sonatas of Beethoven are perhaps the greatest treasure in all piano literature. These works were the "test models" for Beethoven's experiments with form and style.

The two sonatas of Opus 27 are both designated "Sonata-quasi una Fantasia." In Op. 27, No.2, the fanatasia character is felt in the famous first movement with its beloved and highly recognizable melody accompanied by chordal triplet figures throughout. An effective contrast to the lulling atmosphere of the first movement, the second movement is a short Minuet-Trio in D Flat major. The innocence of this movement makes the drama of the finale far more intense. In sonata form, the weight and speed of the third movement propel us forcibly away from the gentleness of the Sonata's opening.

- Denine LeBlanc

The Devil's Gamelan **Larry Barnes**

"The Devil's Gamelan" is the second in a new set of pieces commissioned by Denine LeBlanc. *Preludes from Pangaea* were begun in 2011 with my "Vocalise for an Orchid Moon." These preludes explore music of world cultures from a contemporary, Western aesthetic. In this new prelude, two main Indonesian gamelan styles are intertwined in a devilish way. The gamelan orchestra of Java is marked with refined, gentle repetitions of beat patterns. These are to be played "like flowing water," with improvisation around an understood (but never stated) "core" melody. The cyclic repetitions - with stress on the last beat before beginning the melody anew - are closely linked to the Hindu concept of reincarnation. The gamelan of Bali, just to the east, is known best for its bright and fast melodic fragments, memorized and played in unison by two bronze orchestras detuned to create a "shimmering" sound. Its phrases start and stop suddenly, creating exciting, unpredictable music. "The Devil's Gamelan" alternates between these two styles, using the Balinese "shimmer" as a recurring motive between sections that blend suddenly with more contemporary piano style, building to two very fast Balinese-style phrases and a Javanese slow release of tension to the close.

- Larry Barnes

La sérénade interrompue — **Claude Debussy**
La fille aux cheveux de lin
Minstrels

Debussy's Preludes are an extraordinary study in colors and sonorities. The préludes in Book I, written in 1910, showcase a treasure of styles that are concise in material and remarkably creative. "La sérénade interrompue" is the story of a Spanish guitarist who hopes to win the heart of a young lady through his serenade, but the song is rebuked. "La fille aux chevuex de lin" is an ethereal melody based on a pentatonic scale that evokes a poem about a blond, Scottish lass. "Minstrels" caricatures the atmosphere and mood of the popular American minstrel show in Europe in the early twentieth century.

- Denine LeBlanc

Nocturne for the Left Hand, Op. 9, No. 2 — **Alexander Skriabin**
Etude in D Sharp Minor, Op. 8, No.12

There is a long tradition in piano literature of pieces written for the left hand. Such works are frequently composed for a pianist who has either permanently or temporarily lost the use of their right hand or as technical studies to strengthen what is usually the weaker hand. The Nocturne composed in 1894 reflects Skriabin's early compositional period which is influenced by the harmonic style of Chopin. The Etude in D Sharp Minor also written in 1894 is built on a beautiful soaring melody exploiting broken tenths, octaves, full chords and chordal repetitions. It was a favorite of the great Russian pianist, Vladmir Horowitz.

- Denine LeBlanc

Flexible Desires — **Davide Zannoni**

Flexible Desires for solo piano, was commissioned by pianist Joanne Chang with funds provided by the City University of New York. The work is cast in a single movement and presents two sets of very contrasting materials; the first one is harsh, rhythmic, dissonant and mostly contrapuntally based, while the second is lyrical, smoother, consonant and mostly harmonically based.

The whole work grows organically from the development and the superimposition of these two thematic ideas and also showcases that

alternation and tension between tonality and atonality that is an increasingly recurrent feature of my music. The title is a reference to the fact that in music (as well as in life in general) the desire toward consonance always has to come to terms with the desire toward dissonance and vice versa.

- Davide Zannoni

Sonata in D Major for Flute and Piano, Op. 94 **Sergei Prokofieff**

This sonata, a true partnership for both the flutist and pianist was first performed by Nikolay Kharkovsky, flute and Sviatoslav Richter, piano in Moscow in 1943. It is classical in design with an opening movement in sonata form, followed by a soaring scherzo, a slow, cantabile movement and a highly energetic finale.

BIOGRAPHIES

Denine LeBlanc is instructor of piano in the University of Louisville Community Music Program and teacher of Arts and Humanities at Coleridge-Taylor Montessori School in downtown Louisville. Dr. LeBlanc has released two Compact Discs, "The Sun Shines Bright" and "Weep no More" which feature original piano music by Kentucky composers, a project very dear to her heart. She has performed both traditional and new music concerts throughout the United States and in France, Germany, Hungary, and Italy. In the summer of 2010, Dr. LeBlanc joined the faculty of the Grumo Festival in Grumo, Italy as an artist and teacher and in Germany, she presented a program for the soldiers and their families at the American Army base, Rose Barracks in Vilseck, Germany. Her son, Pfc Adrian Adams was in the audience which proved to be one of the most significant performances of her life.

On her summer tour in 2011, Dr. LeBlanc played concerts for The American Corner in Hungary and presented additional recitals for the American soldiers and their families stationed in Baumholder, Wiesbaden and Vilseck, Germany.

Dr. LeBlanc has taught and performed at Blue Lake Fine Arts Camp in Twin Lake, Michigan and been a collaborative pianist in the Advanced Vocal Institute at the famed Interlochen Arts Camp. She has also lectured widely and published articles based on her research in the Isidore Philipp Archives at the University of Louisville.

Past president of both the Greater Louisville Music Teachers Association and the Kentucky Music Teachers Association, Dr. LeBlanc holds a Doctor of Musical Arts degree in piano performance and music history from the University of Cincinnati College Conservatory of Music. She holds a Master of Music from the University of Louisville School of Music and a Bachelor of Music from the Cleveland Institute of Music, both in applied piano.

Kathleen Karr is the Principal Flutist of the Louisville Orchestra and Flute Teacher at the University of Louisville. She is also on the music faculty of Bellarmine University and Centre College. A founding member of the Kentucky Center Chamber Players, Kathleen has performed with the Fort Wayne Philharmonic, Huntsville Symphony Orchestra, Chautauqua Symphony Orchestra and the Sinfonica da Mineria in Mexico City. For several summers, she taught flute and chamber music at the world renowned Interlochen Arts Camps, Interlochen, Michigan. Every year since 2006, Kathleen has been invited to perform recitals and masterclasses throughout Israel, including the Ruben Music Academy at Tel Aviv University and the Akko Conservatory of Music. While in Israel, she organized fund raising concerts for special projects. In 2010, she founded and organized Louisville's first Klezmer Music Festival. She also collects gently used books and distributes them for our soldiers and their families. Kathleen received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook.

UNIVERSITY OF

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SCHOOL OF MUSIC

presents

Benjamin Sung

violin

Jihye Chang

piano

Sunday Afternoon
October 21, 2012
3:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Benjamin Sung, *violin*
Jihye Chang, *piano*

PROGRAM

Road Movies (1995) — John Adams (b.1947)

I. Relaxed Groove
II. Meditative
III. "40% Swing"

Tre pezzi per violino e pianoforte, Op. 14e — Gyorgy Kurtag (b.1926)

I. Öd und traurig
II. Vivo
III. *Aus der Ferne*: Sehr leise, äusserst langsam

*Sonata for Violin and Piano (2012) — Steve Rouse (b.1953)

I. ♩= 186
II. ♩= 54, The Bell
III. ♩.= 56, ♩= 112, ♩= 168 *crisp, tight, dancing*
IV. ♩= 168

* *denotes world premiere*

PERFORMER BIOS

BEN SUNG

Assistant Professor of Violin at Florida State University, violinist Benjamin Sung is also concertmaster of the Fargo-Moorhead Symphony Orchestra. Recent concert highlights include the 2012 Brevard Music Festival; XIII Festival y Academia del Nuevo Mundo in Maracaibo, Venezuela; the Cuban premiere of the Schnittke Concerto Grosso No. 1 and the Estaciones Portenas by Piazzolla; and a collaboration with the James Sewell Ballet for the opening of the Cowles Center for Dance and the Performing Arts in Minneapolis.

Sung has performed as soloist with numerous orchestras, including the Camerata Romeu of Havana, Cuba, the Virtuosi of Festival Internacionale de Musica in Recife, Brazil, and the National Repertory Orchestra. He is a past winner of the Starling Award of the Eastman School of Music and the Violin Fellowship of the Montgomery Symphony, and received the Gladys Gingold Scholarship at Indiana University. An enthusiastic advocate of contemporary music, Sung has performed and taught for Studio 2021 at Seoul National University, has recorded the music of composers Steve Rouse and Marc Satterwhite for Centaur Records, and was a juror for the 2011 Martirano Award of the University of Illinois.

Sung holds a Bachelor's degree from the Eastman School of Music, where he studied with Oleh Krysa, and Master's and Doctorate degrees from the Indiana University Jacobs School of Music, from the studio of Nelli Shkolnikova. Sung also studied at the Professional Training Program at Carnegie Hall, the Lucerne Festival Academy, the New York String Seminar, and the Chamber Music Residency at The Banff Centre.

JIHYE CHANG

Pianist Jihye Chang has appeared as soloist and collaborative artist in venues throughout the United States, Canada, Korea, Brazil, Costa Rica, Honduras and France. Her performances have been broadcast on KBS TV and Radio Korea, PBC TV Korea, Yedang TV Korea, and Costa Rica Classical Radio, and she has appeared as a soloist with the Wonjoo Philharmonic Orchestra, the Indiana University New Music Ensemble, Montgomery Symphony Orchestra, Minnesota State University-Moorhead University Orchestra, the Sun-Hwa Philharmonic Orchestra, and the Hot Springs Festival Ensemble.

An avid performer of new music, she has been a frequent guest artist of the Studio 2021 Series at Seoul National University, as well as new music festivals at Ball State University and the University of Louisville. Her doctoral research into the etudes of György Ligeti and Unsuk Chin has evolved into an ongoing series of lectures and recitals exploring the piano etudes and miniatures of the 20th and 21st centuries, which she has presented at Indiana University, University of Louisville, Seoul National University, and Auburn University Montgomery. She has closely worked with David Dzubay, John Harbison, George Perle, Steve Rouse, and Marc Satterwhite, among others.

Ms. Chang holds the degrees of Doctor of Music and Master of Music in Piano Performance from the Jacobs School of Music at Indiana University under the tutelage of György Sebök, Reiko Neriki, and Edward Auer. She received her Bachelor's degree summa cum laude from Seoul National University, where she studied with Jungkyu Kim. She served as a faculty member at Concordia College, MN, North Dakota State University, and the Troy University AL, and as the Artistic Director of "Chamber Music ff," a series in Fergus Falls, MN. She currently resides in sunny Tallahassee with her husband, violinist Benjamin Sung.

PROGRAM NOTES

ROAD MOVIES

After years of studiously avoiding the chamber music format I have suddenly begun to compose for the medium in real earnest. The 1992 *Chamber Symphony* was followed by the string quartet, *John's Book of Alleged Dances*, written for Kronos in 1994, and now comes *Road Movies*. My music of the 70s and 80s was principally about massed sonorities and the physical and emotional potency of big walls of triadic harmony. These musical gestures were not really germane to chamber music with its democratic parceling of roles, its transparency and timbral delicacy. Moreover, the challenge of writing melodically, something that chamber music demands above and beyond all else, was yet to be solved. Fortunately, a breakthrough in melodic writing came about during the writing of *The Death of Klinghoffer*, an opera whose subject and mood required a whole new appraisal of my musical language.

The title "Road Movies" is total whimsy, probably suggested by the "groove" in the piano part, all of

which is required to be played in a "swing" mode (second and fourth of every group of four notes are played slightly late). Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form. Movement II is a simple meditation of several small motives. A solitary figure in a empty desert landscape. Movement III is for four-wheel drives only, a big perpetual motion machine called "40% desert landscape. Movement III is for four-wheel drives only, a big perpetual motion machine called "40% Swing". On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us. – John Adams, September 1995

TRE PEZZI

Tre Pezzi per violino e pianoforte is a short work comprising three mini-movements. Reworked for violin and piano from one of three vocal cycles composed in 1979, the piece offers an altered sense of time, space, and sounds. While the work can be deconstructed and analyzed, *Tre Pezzi* can also simply transport its listeners to a special world and offer a satisfying listening experience. Characteristic of Kurtág 's works, *Tre Pezzi* is highly concentrated and devoid of empty gestures. Note-wise, there are absolutely no frills; the composer chooses his notes sparingly but with utmost attention and concentration, and there is much meaning contained in each note. In a way, one can say that Kurtág's music is symbolic--individual notes symbolize a myriad of expressions, and works symbolize people. But he does not overstate; true to his inner creative motivation, he writes music that is simple, serious, and direct. He is quoted as having said, "I keep coming back to the realization that one note is almost enough."

In that sense, *Tre Pezzi* could be compared to Anton Webern's *Vier Stücke*, Op. 7 (1910). In both works there is an infinite world contained in each note although Kurtág's piece sounds much less experimental than Webern's. While Webern's challenge is that of compacting messages into a single gesture or a note, what motivates Kurtág is the challenge of communicating without intervening factors getting in the way.

Throughout *Tre Pezzi*, the violin remains muted. The hushed sounds that result are complemented by abundant use of open strings and the timbre brought out of the piano contributes to the mysterious but miraculous sonority. The atmosphere of the three movements is distinctive--from the dream-like first piece to the scherzo second, followed by chant like third--but together, they make a memorable impression of a different quality of 'reality'. – Notes © 2004 by Midori, OFFICE GOTO Co.Ltd.

SONATA FOR VIOLIN AND PIANO

Sonata for Violin and Piano was composed for Ben Sung and Jihye Chang in the summer of 2012. It's been my great professional pleasure to work with these remarkable performers over the years.

The unimaginative title of sonata reflects several things about the sixteen-minute work. First, the music is not especially programmatic or intended to evoke the extra-musical, with one exception: the second movement is subtitled *The Bell*, which, while not conveying any specific meaning, seems to capture the tolling essence of this music. Second, the work is in four movements and follows a scheme similar to many historical sonatas: fast, slow, moderate, and fast. Finally, the movements are integrated at the micro-level of musical materials and long-range pitch connections, much as many sonatas of the past have been. By the micro-level, I mean information that is generally deeper and less obvious than the surface of the music.

Of course, not all integrative techniques of the work are hidden beneath the surface. Some are obvious, such as pitch connectedness through an expanded sense of E major. Just writing this last phrase gives me the shivers because a contemporary sensibility of key-ness is a concept far beyond the scope of this program note to address. Still, the idea likely conveys some helpful meaning.

In the case of the *Sonata for Violin and Piano*, I use an E major triad and the pitch E to unify much of the work. These simple materials are a source for a wide variety of relationships (some local, some distant) and become a primary location that is rediscovered throughout the piece as a frequent homecoming. While there is much more beneath the surface that unifies the work, I don't feel it is important for listeners to consciously grasp this. I believe deep level integration is important for the feeling that music holds together, but I don't believe that consciously grasping this integration is especially necessary. In other words, recognizing the secret art of a work may create a fuller experience for the listener, but this is not the price of admission. – Steve Rouse, September 9, 2012

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Repertory Ensembles

Hard Bop Ensemble
Directed by Ansyn Banks

Contemporary Ensemble
Directed by John La Barbera

Brazilian Ensemble
Directed by Mike Tracy

Monday Evening
October 22, 2012
7:30 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Captain's Song	David Hazeltine
All for One	Eric Alexander
Filthy McNasty	Horace Silver

Hard Bop Ensemble

Jean Gorce, *trumpet* Jon Driver, *alto saxophone*
Jeff Endly, *tenor saxophone* Diego Lyra, *piano*
Will Wilder, Isaac Poole & Shawn Knabel, *guitars*
Marie Knueven, *bass*
Coty Johnson & Johnny Chai, *drums*
Ansyn Banks, *director*

Sightseeing — Russell Ferrante & Jimmy Haslip

Sing a Song of Songs — Kenny Garrett

Have You Heard — Pat Metheny

Contemporary Ensemble

Dylon Jones, *alto saxophone* Joe Spalding, *trombone*
Craig Lambert, *piano*
Javier Perez & Ben Boelscher, *guitars*
José Oreta, *bass*
Bruno Souza, John Kleemeier & Aaron Sabel, *drums*
John La Barbera, *director*

Aparecida — Ivan Lins

Sarau Pra Radamés — Paulinho da Viola

Forró em Santo Andre — Hermeto Pascoal

Brazilian Ensemble

Melanie Burrier, *flute & alto saxophone*
Samir Kambarov, *alto saxophone* Jonathan Web, *piano*
Tom Coovert & Rafael Lopez, *guitar*
Matt Pulley, *bass*
Ben Hogan, Isaiah Baker & Israel Cuenca, *drums*
Mike Tracy, *director*

BIRD HALL - thursday, October 25 CONVOCATION:

1. Michael Kagan, guitar (student of Stephen Mattingly)
   Prelude No. 4 in e minor by Heitor Villa-lobos (1887-1959)

2. Parker Scinta, guitar (student of Stephen Mattingly)
   Sonata Giocosa by Joaquin Rodrigo (1901-1999)
   1. Allegro Moderato
   2. Allegro

3. Timothy Blunk, guitar (student of Stephen Mattingly)
   Folios I by Toru Takemitsu (1930-1996)
   In the Woods by Toru Takemitsu (1930-1996)
   I. Wainscot Pond

4. Jordan Bennett, guitar (student of Stephen Mattingly)
   Etude op. 6, No. 8 by Fernando Sor (1778-1839)

5. Hannah Soren, cello and Sydney Simpson, bass (student of Sidney King)
   Morning Has Broken arranged by Sidney King (b. 1959)

6. Samantha Holman, clarinet (student of Dallas Tidwell)
   Set for Clarinet by Donald Martino (1931-2005)
   Movement I

7. Carrie Ellis, flute (Woodwind Ensemble, students of Matthew Karr)
   Jim Hardaway, oboe
   Alex Enyart, clarinet
   Travis Royce, bassoon
   Tyler Taylor, horn
   3 Bagatelles for Woodwind Quintet by Gyorgy Ligeti
   1. Allegro con Spirito
   2. Allegro grazioso
   3. Presto ruvido

8. Michelle Gilfert, clarinet (New Music Ensemble, students of Frederick Speck)
   Dylan Lloyd, clarinet
   Michael Burkhead, bass clarinet
   Trio Sonata by John Harbison (b.1938)
   1. Fast
   2. Fast
   3. Fast
   4. Fast

COMSTOCK HALL - Thursday, October 25 CONVOCATION:

1. Sam Williams, flute (student of Kathleen Karr)
   Quatre Pieces pour Flute seule by Jindrich Feld
   1. Meditation
   2. Caprice
   3. Intermede
   4. Burlesque

2. Heather Shelton, clarinet (student of Dallas Tidwell)
   David George, piano
   Sonata in Bb by Paul Hindemith (1895-1963)
   1. Massig bewegt

3. Michael Tignor, bass trombone (student of Brett Shuster)
   Katie Teremi, piano
   Nocturno for Tuba by Franz Strauss (1822-1905)

4. Travis Royce, bassoon (student of Matthew Karr)
   Debbie Dierks, piano
   Sonatine by Alexandre Tansmann
   1. Allegro con moto
   2. Aria
   3. Scherzo

5. Sam Williams, flute (student of Kathleen Karr) and Kaila Washington, flute (student of Don Gottlieb)
   John Combs, piano
   Au-dela du temps (Transcending Time) by Yuko Uebayashi (b. 1975)
   I. La lumiere lointaine de nuit (Night, distant light)
   II. La lumiere dansante (Dancing light)
   IV. La lumiere tourante dans le reve (in a Dream, Revolving light)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Paul York, *cello*

Faculty Recital

Thursday Evening
October 25, 2012
8:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Debbie Hawley at 502-852-3065 or dhawley@louisville.edu.**

PROGRAM

Suite in D Minor, BWV 1008 — J.S. Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Minuets I & II
- Gigue

Spins and Spells — Kaija Saariaho (b. 1952)

INTERMISSION

Prelude and Toccata — Jeremy Beck (b. 1960)

World Premiere

The Other — Douglas Knehans (b. 1957)

- Encased
- Light
- Dervish

BIOGRAPHY

Recently hailed by *The New York Times* for his "warm-toned" performance Lutosławski's *Grave (Metamorphoses)*, **Paul York** has appeared in recital a with orchestras in the U.S. and abroad. Mr. York serves on the string facul at the University of Louisville, where he maintains an active teaching a performing schedule. Recent solo appearances include a performance Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colo Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orches and Vivaldi's *Double Concerto in G Minor* with internationally acclaim cellist Yo-Yo Ma. In 2006 he was invited to perform recitals through Japan. Of his performance in Carnegie Hall, *New York Concert Review* stat "the fiendishly difficult solo part was brilliantly played by cellist Paul Yo ...one had to be in awe of his playing."

Mr. York has participated in numerous summer festivals. He is currentl member of the artist faculty at the Sewanee Summer Music Festival, wh he performs solo and chamber works, in addition to his teaching schedu

The recipient of numerous honors and awards, Mr. York was selected participate in the prestigious Piatigorsky Seminar at the University of So California where he received his bachelor's degree. He received his mas of music degree from the University of California at Santa Barbara, wh he studied with Ronald Leonard. Other teachers include Gabor Rejto a Louis Potter. Mr. York has recorded for the Centaur, Arizona Univers Press, Ablaze, and CRS labels. His CD of premiere recordings entitled C *Vision* has recently been released on the Centaur label.

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Speed Concert Series
presents

Conrad Tao
Pianist

The **Speed** Art Museum

10/28 3pm CCH

Speed Concert Series
presents

Conrad Tao, piano

Sunday, October 28, 2012 at 3p
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is presented
by the Hattie Bishop Speed Music Trust.

Conrad Tao appears by arrangement with
IMG Artists, LLC, 152 W. 57th St, New York, NY 10019

PROGRAM

Suite in A Major, "American", Op. 98, B. 184 — A. Dvorak (1841–1904)
Andante Con Moto
Allegro
Moderato (alla Pollacca)
Andante
Allegro

Paper (2012) — Conrad Tao (b.1994)
Commissioned by Crane House the Asia Institute Inc. to celebrate its 25th Anniversary

Gaspard de la Nuit — M. Ravel (1875–1937)
Ondine
Le gibet
Scarbo

INTERMISSION

Prelude in G Major, Op. 32, No. 5 — S. Rachmaninoff (1873–1943)
Prelude in G-sharp minor, Op. 32, No. 12
Prelude in C minor, Op. 23, No. 7
Prelude in B minor, Op. 32, No. 10
Prelude in B-flat Major, Op. 23, No. 2

Sonata No. 7 in B flat Major. Op 83 — S. Prokofiev (1891–1953)
Allegro inquieto
Andante caloroso
Precipitato

Program Notes

by Michelle L. Gilfert

Dvorak- Suite in A Major, "American", Op. 98, B. 184

Dvorak composed the *Suite in A Major*, Op. 98 in 1894 while in New York. It is performed here in its original form, as a work for piano solo. The orchestral transcription was done by Dvorak himself, and while it is frequently performed today, the composer never heard it performed in his lifetime. It is important to note that the movement titles differ slightly in the piano and orchestral versions.

The term "American" can be understood in two ways: it was composed in America and the music contains a mix of stylistic elements which come from American sources. All five movements are organized as dance forms and contain many stylistic influences. Dvorak wrote to friends in Prague that "the Americans expect great things of me, and the main thing is, so they say, to show them to the promised land and kingdom of a new and independent art, in short, to create a national music." This "national music" would draw upon indigenous peoples of America, as well as African-American music (such as Spirituals), Ragtime, and folk songs. Elements of each are arguably present in this music.

Moderato- The first movement is in rondo form and begins with a distinctive descending theme. The B section is decorated with ornaments; The A theme returns and gives way to the C section, which is in minor key and is march-like. This section features the repetition of a single pitch, almost as though fate "knocks" at the door. A brief transition follows and brings the return to the initial A theme. The movement ends gently with tonic.

Molto Vivace- The second movement is in a brisk triple time. The passionate melody is in the key of C sharp minor for the outer sections, while the middle section provides contrast in key and style.

Allegretto- The third movement returns to rondo form. The snappy dotted rhythms are echoes of Dvorak's Slavic roots, but also recall Ragtime and cakewalk musical traditions. Each return of the "A" section is followed by a contrasting cantabile. These sections use a small range but an economy of means.

Andante- The entirety of the Andante movement is characterized by a simple, yet Romantic melodic structure. It is reminiscent of a lullaby in its rocking eighth note motion and repetition. It recalls the unhurried grace and descending contour of the first movement.

Allegro- The final movement begins with a dance theme in A minor. The nature of this initial melody resembles Native American chant. The rhythm is straightforward and firm. The melody alternates between right and left hand with arpeggiated accompaniment. The "B" section returns to the cakewalk style from the third movement, with use of syncopated rhythms and a lighthearted air. The dance theme returns with slight melodic changes, and then gives way to the majestic theme from the first movement of the work. The grand finale is written in block chords of half notes, which augment into whole notes. The piece ends with triumphant trills and a final statement of the A major tonic.

Conrad Tao- Paper (2012)

With the legacy of origami, paper lanterns, and the ancient art of Han papercutting, paper's significance in Asian culture is assured. *Paper*, for solo piano, is a reflection on this tradition. Alongside a pulsating, open-ended note, melodic figures unfurl around one another delicately and suggestively. Meanwhile, bursts of notes inspired by the strands of sound spun by the guzheng and koto pepper the proceedings, interrupting the reverie. Soliloquy is punctured by anxiety, which is in turn resolved organically. Over the wound, paper expands, assures its permanence, and continues its journey.

Throughout, there is a push and pull between calm lyricism and slightly more frenzied ornamentation. Such give-and-take mirrors many of the binaries that accompany contemporary existence. Past and present. Provincialism and exoticism. Traditional and avant-garde. Paper is not explicitly about any one of these binaries, but it does choose to view this give-and-take as an indication that they are not dichotomous relationships. Despite moments of conflict, contention, and tumultuous confusion, the piece posits that such binaries are ultimately harmonious relationships.

Paper is dedicated to Crane House, The Asian Institute, in Louisville, Kentucky, in honor of its 25th anniversary.

Program Notes on Conrad Tao's Paper by Conrad Tao

Ravel- Gaspard de la nuit

Ravel composed the Gaspard de la nuit in 1908. The phrase "Gaspard de la nuit" is an old French term meaning "Devil of the night." The term is appropriate from the pianist's perspective, as this work is noted as one of the most difficult pieces in the literature, particularly the "Scarbo" movement. Each individual movement is based on a poem by Aloysious Bertrand, a French poet whose works contain thematic elements which would later influence Symbolist poets. These elements include Romanticism, horror, and the supernatural. Ravel set the poems as programmatic works that are rich in musical imagery.

Ondine- In the poem, Ondine is the name for a "spirit of the water" who, sleepless, brushes windowpanes with drops and laments over the loss of her mortal life by means of drowning in a lake. The music is extremely technical and virtuosic. Ravel depicts Ondine by placing thirty-second notes (which move like the ripples of water) against the slow "droplets" of quarter notes. Tremolo, multiple tuplets, and swift but gentle arpeggios are other features of this movement. There is a freedom of movement and majesty in the many notes, but Ravel's music also brings a melancholy sense of restriction that Ondine has within the limits of the lake.

Le Gibet- The second movement has a much more sinister tone. "Le Gibet" means "The Gallows." The movement is extremely slow, as though time has stopped for the one whose doom is approaching. In fact, B-flat is repeated constantly throughout the movement. It can be interpreted as the idea and certainty of death unable to leave the mind of the character. The movement ends as it began- with B-flats in octaves in the right hand- the left has dropped off completely.

Scarbo- The speaker in the poem refers to the nightmarish acts of Scarbo, a goblin who appears in the dead of night to haunt and "let his fingernails grate on the silk of my bed curtains!" Scarbo is swift and unpredictable. One thinks that he has disappeared, only to find him doing trickery in the sky, "a golden bell, swaying like his pointed cap." The music is abrupt and quickly darts back and forth from one theme to another.

Rachmaninoff-
Prelude in G Major, Op. 32, No. 5
Prelude in G-sharp minor, Op. 32, No. 12
Prelude in C minor, Op. 23, No. 7
Prelude in B minor, Op. 32, No. 10
Prelude in B-flat Major, Op. 23, No. 2

Between 1901 and 1910, Sergei Rachmaninoff composed two sets of preludes: the Opus 23 (10 preludes) and the Opus 32 (13 preludes). When combined, these sets (along with the Prelude in C-sharp minor, Opus 3 no. 2), include a prelude in each of the major and minor keys. They typify Rachmaninoff's late Russian Romanticism and also show the influence of Franz Liszt in their virtuosic demands. Each one has its own character and source of inspiration. The Preludes were primarily written to be a source of financial income, and indeed they were. He began composing the Preludes the same year as his Piano Concerto No. 2, which followed a period of deep depression where he composed almost nothing for three years. After the positive reception of the Concerto No. 2, and continuing with the Preludes, Rachmaninoff experienced the same compositional agility and success that he had in earlier years.

Prokofiev- Piano Sonata No. 7 in B-flat Major, "Stalingrad", Op. 83

The Piano Sonata No. 7 was written in 1942 following the murder of Prokofiev's friend Vsevolod Meyerhold by Stalin's secret police. It is the second of three piano sonatas composed during World War II. Prokofiev was no exemption from the tensions placed on Russian composers and prominent political figures during this time. He had to compose nationalistic music to please Stalin, but he often incorporated his true feelings about the regime in subtle and ironic characteristics of the music. The "Stalingrad" Sonata was enthusiastically received and Prokofiev was even awarded a Stalin Prize after its premiere in 1943, despite the irony that the music contained symbolic frustrations about the same regime which celebrated it.

Allegro inquieto- The Sonata begins with quick rhythmic activity, producing a nervous, anxious effect. It recalls the style of a tarantella in its compound triple time and constant movement. Melodic structure is jagged and leaping. It is in sonata form with

distinctly separated sections. The second theme begins slowly and tunefully but is winding, making its way through several keys and leading through the fiery development. The movement ends with abrupt punctuation in the low register of the piano. Dissonance is used throughout as a reflection of the tensions and pressures of war time.

Andante caloroso- The second movement begins with a sentimental nature. It features a sweeping, almost popular-sounding theme with exaggerated chromaticism. The theme begins with confidence, but gradually breaks down into an uncertain continuity and a middle section lacking a tonal or rhythmic center. The main theme returns at the end of the movement, but it is softer and less sure of itself. Daniel Jaffé has identified this theme as being based on Robert Schumann's Lied, "Wehmut" (Sadness). The entire movement reflects the same uncertainty of the times and the frustration Prokofiev felt with the Soviet regime. The swagger of the opening melody adheres to the need to "put on a happy face" in public life, but the meandering, disconsolate aspects of the middle section reflect the true oppression and gravity of reality in the Soviet Union during that time.

Precipitato- The harmonic language of the third movement is more tonal than the first movement; it clearly outlines the key of B-flat major. The repetitive rhythmic structure has been described as resembling Rock 'n Roll music, despite when it was written. It is unrelenting in its fast motion and syncopation. The second theme and development both reflect the same nervous energy as is heard in the first movement. The sonata ends with the return of the first theme, this time with added motifs and chordal layers. It is propelled to an exciting finish with diatonic, descending motion of the B-flat scale and a final flourish.

Conrad Tao Pianist

The only classical musician on Forbes' 2011 "30 Under 30" list of people changing the world, 18-year-old Chinese-American pianist Conrad Tao was found playing children's songs on the piano at 18 months of age. Born in Urbana, Illinois, he gave his first piano recital at age 4; four years later, he made his concerto debut performing Mozart's Piano Concerto in A Major, K. 414. In June of 2011, the White House Commission on Presidential Scholars and the Department of Education named Conrad a Presidential Scholar in the Arts, while the National Foundation for Advancement in the Arts awarded him a YoungArts gold medal in music. Later that year, Conrad was named a Gilmore Young Artist, an honor awarded every two years highlighting the most promising American pianists of the new generation. In May of 2012, he was awarded the prestigious Avery Fisher Career Grant.

In January of 2012, Conrad's performance of Saint-Saëns' Piano Concerto No. 2 with the Detroit Symphony Orchestra was hailed by the Detroit News as "a blazing debut... a performance no less seductive in its lyrical beauty than hair-raising in its technical brilliance." Following a recital at Carnegie's Weill Hall in February of 2012, the New York Times wrote of the "lovely colors and poetic nuances" of his Liszt, and the eloquence and "fiery panache" of his Prokofiev. Later that year, in June, a writer for *All Things Strings* attended Conrad's performance at the Montréal Chamber Music Festival and noted that "Tao is ready for his own TV show: he plays music as if the composer were at his side, with color, joy, and spontaneous poetry. He composes, studies, researches, writes... like that whiz kid on the West Coast, Conrad Tao should be licensed to operate by the time he's 21."

Sporting a truly international career, Conrad has appeared as soloist in the United States with the Philadelphia Orchestra, the Russian National Orchestra, and the Baltimore, Dallas, Detroit, and San Francisco Symphonies, among others. He has made multiple tours of Europe, giving solo recitals in Paris, London, Munich, Berlin, and Verbier, and performed with orchestras in Brazil, China, Hong Kong, Mexico, Moscow, and Singapore. Highlights of his 2012-2013 season include two more tours of Europe, including

a concerto debut at the Concertgebouw in Amsterdam and a third reëngagement at the Louvre in Paris, appearances at the Mostly Mozart and Aspen Music Festivals, debuts with the National Arts Centre Orchestra in Canada and a return to Asia with the Hong Kong Philharmonic, and performances of all five Beethoven piano concertos in the United States.

As an accomplished composer, Conrad has won eight consecutive ASCAP Morton Gould Young Composer Awards since 2004; he also received BMI's Carlos Surinach prize in 2005. For the 2012-2013 season, Conrad has been commissioned by the Hong Kong Philharmonic to write a concert overture ringing in their new season – frequent collaborator Jaap von Zweden's inagural season there as music director – as well as celebrating the region's annual China Day. He was also asked by the Dallas Symphony to compose a work observing the 50th anniversary of President John F. Kennedy's assassination, which will be performed in November of 2013.

As an award-winning violinist, Conrad has performed with orchestras in Pennsylvania and Florida; in 2009, he gave nine performances of Mendelssohn's Violin Concerto in E minor (followed by Mendelssohn's Piano Concerto No. 1 in G minor in the second half) with the Symphony of the Americas in Boca Raton. Conrad's violin prowess was featured on Jackie Evancho's *Dream With Me* PBS special, on which Conrad also traded spots with David Foster behind the piano.

Conrad is an exclusive EMI recording artist. His first album, released as an iTunes exclusive in February of 2012 as part of the "Juilliard Sessions" series, comprised works by Debussy, Stravinsky, and Conrad himself. His second record will also prominently feature Conrad's own compositions, and is expected for release in 2013.

Conrad currently attends the Columbia University/Juilliard School joint degree program and studies piano with Professors Yoheved Kaplinsky and Choong Mo Kang at Juilliard. He studies composition with Professor Christopher Theofanidis of Yale University, and studied violin with Ms. Catherine Cho for five years at Juilliard's Pre-College Division.

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UNIVERSITY CHORUS

Bomi Lee, *conductor*

featuring

Kate McCoskey, *conductor*
Student of Kent Hatteberg

and

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

featuring

Kate McCoskey, *conductor*
Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Sunday Evening
October 28, 2012
7:30 P.M.

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UNIVERSITY CHORUS

Gloria (Missa in Angustiis [Nelsonmesse]) — Franz Joseph Haydn (1732 - 1809)

Jacquelyn Davis, *soprano* Hannah Weitlauf, *alto*
Cody Gabriel Martin, *tenor* Natty Powell, *baritone*
Jung Hyun Ahn, *piano*

Der Gang zum Liebchen (Op. 31, No. 3) — Johannes Brahms (1833 - 1897)

Jung Hyun Ahn, *piano*

Tanzen und Springen — Hans Leo Hassler (1564 - 1612)

Come to Me, My Love — Norman Dello Joio (1913 - 2008)

Jung Hyun Ahn, *piano*

Sooon Ah Will Be Done — William L. Dawson (1899 - 1990)

COLLEGIATE CHORALE

Cantate Domino — Claudio Monteverdi (1567 - 1643)

Die mit Tränen säen — Johann Hermann Schein (1586 - 1630)

The Conversion of Saul — Z. Randall Stroope (b. 1953)

Lord, how long wilt Thou be angry — Henry Purcell (1659 - 1695)

Glory Be To God (The All-Night Vigil, Op. 37, No. 7) — Sergei Rachmaninoff (1873 - 1943)

No Hidin' Place — Traditional Spiritual, arr. Moses Hogan (1957 - 2003)

Phillip D. Morgan, *baritone*

University Chorus

Bomi Lee, *director*

Josh Hamilton, Kate McCoskey, Nicholas Gray, Jung Hyun Ahn, Won Joo Ahn, *graduate assistants*

Soprano I
Jessica Kingery
Audrey Manis
Haley Massad
Briget Payne
Tera Pierce
Ashley Sonne

Soprano II
Won Joo Ahn*
Ellen Nicole Akin
Nicole Carlson
Jacquelyn Davis
Chauntel Fox
Kim Hajdalenko
Treneese Hughes
Emily Lobeck
Ellen Lukat
Hannah Parker
Emma Powers
Victoria Russell

Tenor I
Cody Gabriel Martin
Alex Poe
Ethan Schmidt
William Simpson

Tenor II
Timothy Blunk
Ben Boelscher
Dan Box
Josh Hamilton*
Andrew Wheaton

**graduate student*

Alto I
Jung Hyun Ahn*
Bailey Carter
Trina Coles
Victoria Edgar
Amelia Ehmling
Holly Hankin
Krista Heckmann
Emily Hoppenjans
Sidney Moss
Mollie Stephens
Rachel Vaughan
Lydia Lacy Wallace
Gina Woods

Alto II
Patricia M. Edison
Kate McCoskey*
Jessica Newsome
Stella Ville
Hannah Weitlauf

Bass I
Ermir Bejo*
Jordan Bennett
Nicholas D. Gray*
Christopher Herde
Chris Millett
Natty Powell
Ian Pugh
Justin Sierkowski
Garrett Weeks
Leland Wilbert

Bass II
John Flannigan
Andrew Hall
Ishmerai Jn-Baptiste
Chris Kincaid

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Laura Bower
Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Jody McCaffery
Erin Shina
Madison Whelan
Emily Yocum

Soprano II
Won Joo Ahn*
Jessica Banet+
Bailey Haskell
Virginia Henley
Rachel Hobbs
Emily Howes
Lora Lambert
Jessica Pouranfar
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Josh Hamilton*+
Ian Hooper
Sam Soto
Blake Wilson

Tenor II
Kristofer Anderson
Richard Howsare
Nick Peak
John C. Sida
Andrew Wheaton

Alto I
Uadani Butto
Lauren Cannon
Chelsey Jackson
Sara Kim
Ashley Kruth
Alexandra Lewis
Rachel Miller

Alto II
Jung Hyun Ahn*+
Kate McCoskey*
Elayne Parrish
Mckenzie Peay
Grace Robertson
Amber Whittaker

Bass I
Caleb Coleman
Bradley Detro
Jonathan Gentry
Nicholas D. Gray*
Ethan James McCollum
Phillip D. Morgan+
Nathan Yothers

Bass II
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols
Reed Mills
Nick Pappe
Jesse Abraham Patrick
David Taustine

+section leader
**graduate student*

University of Louisville
University Chorus and Collegiate Chorale

Kate McCoskey – Graduate Conducting Recital
Sunday, October 28, 2012

Texts, Translations, and Notes

Selections by the University Chorus

Gloria (Missa in Angustiis [Nelsonmesse]) **Franz Joseph Haydn**

Haydn wrote this mass in 1798, during a period of six years where he wrote some of what are widely considered his best masses. Although supposedly written to glorify Lord Nelson's victory at the Battle of Aboukir, it is highly improbable that this is true. The news of Lord Nelson's victory would most likely have reached England weeks after Haydn's premiere of the piece; however, it was later performed for Lord Nelson. At this time, Prince Nicolaus Esterhazy, Haydn's patron, had reduced his instrumental forces. Therefore, Haydn originally scored the work for four soloists, choir, three trumpets, timpani, strings, and organ. Later editors expanded the work to what is commonly performed today, with flute, oboe, clarinet, bassoon, and horn.

The *Gloria* movement, following a bombastic *Kyrie*, shows Haydn's ability to innovate as well as his playful side. This can be seen in his accenting of the upbeats in the middle section, creating suitable word stress and an intensity that accents the meaning of the text. The piece utilizes four soloists, of which the soprano begins the piece. The piece is a joyous setting of the mass proper.

Gloria in excelsis Deo.	*Glory be to God on high.*
Et in terra pax	*And on earth peace,*
hominibus bonae voluntatis.	*good will towards men.*
Laudamus te. Benedicimus te.	*We praise thee, we bless thee,*
Adoramus te. Glorificamus te.	*we worship thee, we glorify thee.*
Gratias agimus tibi	*We give thanks to thee*
propter magnam gloriam tuam.	*for thy great glory.*
Domine Deus, Rex caelestis,	*O Lord God, Heavenly King,*
Deus Pater omnipotens.	*God the Father Almighty.*
Domine Fili unigenite, Jesu Christe.	*O Lord Jesus Christ, the only-begotten Son.*
Domine Deus, Agnus Dei, Filius Patris.	*Lord God, Lamb of God, Son of the Father.*

Der Gang zum Liebchen (Op. 31, No. 3) **Johannes Brahms**

Part of a set of three quartets, this piece was written in 1863, in the middle of Brahms's life. Brahms uses a lyrical piano part to set the mood of this piece, a journey through the night to return to the speaker's beloved. A smooth melodic line is accompanied by a constantly moving eighth note rhythm, providing an undertone of urgency to the speaker's quest. The surface calm of the piece is belied by the ending, where the soprano melody ends with upward movement. Although this does not interrupt the expected tonal cadence, the move serves to highlight the worry that the beloved may be "abducted." There is word painting expertly utilized throughout the piece, adding to the Romantic Era sensibility of near melodramatic emotions used.

Es glänzt der Mond nieder,	*The moon shines down;*
ich sollte doch wieder	*I should get back*
zu meinem Liebchen.	*to my beloved.*
Wie mag es ihr gehn?	*How do things go for her?*

Ach weh, sie verzaget
und klaget, und klaget,
dass sie mich nimmer
im Leben wird sehn.

Es ging der Mond unter,
ich eilte doch munter,
und eilte dass keiner
mein Liebchen entführt.

Ihr Täubchen, o girret,
ihr Lüftchen, o schwirret.
dass keiner mein Liebchen entführt.

Alas, she's dismayed
and laments and laments,
that never will she see me
in this life again.

The moon sinks under;
I rush and hurry cheerfully,
hurrying so that none
will abduct my love.

O coo, you doves,
O blow, you breezes,
So that none will abduct my love.

Tanzen und Springen **Hans Leo Hassler**

This madrigal embodies the style of the period in which it was written. Most likely performed in a casual setting, the piece evokes a summer of merry-making with friends. Set in triple meter, *Tanzen und Springen* evokes the dancing it speaks of. The joy of the music can be seen in the text as a whole as well as in the playful *Fa la la* sections.

Tanzen und springen, singen und klingen,
Fa la la...
Lauten und Geigen
soll'n auch nicht schweigen
zu musizieren und jubilieren
steht mir all mein Sinn.
Fa la la...

Schöne Jungfrauen in grüne Auen,
Fa la la...
Mit ihn' spazieren und conversieren
freundlich zu scherzen
freut mich im Herzen
für Silber und Gold.
Fa la la...

Dancing and leaping, singing and ringing,
Fa la la...
Lute and fiddles
should also not be silent
to make music and celebrate
is all that's on my mind.
Fa la la...

Beautiful maidens in the green meadows,
Fa la la...
To stroll with them and to converse
to jest in friendly ways
delights my heart
more than silver and gold.
Fa la la...

Come to Me, My Love **Norman Dello Joio**

Norman Dello Joio was an American composer and educator. A child of Italian emigrants, he was trained as an organist by his godfather, the composer and organist Pietro Yon. He studied at All Hallows Institute, the College of the City of New York before pursuing full time musical training at the Institute of Musical Art and the Juilliard Graduate School, where he studied composition with Bernard Wagenaar. Dello Joio also studied with Hindemith in 1941. His works were popular within his lifetime and enjoyed regular performances. Many of his works won awards, including an Emmy for his music written for the NBC program *The Louvre*.

This piece shows his familiarity with and synthesis of his early influences, including 19th century Italian opera, Catholic Church music, and the popular music and jazz of New York in the 1920's and 1930's. The piece begins with dissonance, setting the mood of the piece with a lyric soaring, chromatic line in the piano which is echoed by the voices upon their entrances. The text, by English 19th century writer Christina Rossetti, seems equally suited for a jazz club or an opera house, and the piece includes elements of both. The ending, with full piano chords and lush vocal line, echoes Romantic era sensibilities, while the chords found throughout the piece utilize jazz chord voicings. The piece ends simply, with the voices winding to a cadence in E Major as the speaker turns to memories of a happy past.

Come to me in the night,
Come to me in the silence of the dark'ning night.
Come to me, come in the speaking silence of a dream;
With soft and rounded cheeks
and eyes as bright as sunlight on a stream;

O! come, come back in tears, my love of finished years,
In dreams too sweet, in dreams too bittersweet
Of Paradise where souls of love abide and meet,
Come back my love. Come back to me.

Yet come to me in dreams that I may live my life again;
A mem'ry of those thirsty longing eyes, those eyes so bright.
Come back to me my love, that I may give,
Pulse for pulse, breath for breath;
Speak low, lean low.
O! Come in silent dreams, my love;
And whisper low, as long ago.

Based on *Echo* by Christina Rossetti

Soon 'Ah Will be Done **William L. Dawson**

African American composer, choir director, and professor William Dawson was known for his dynamic arrangements of spirituals. After studying at Horner Institute of Fine Arts and Chicago Musical College, he went to the Kansas City school system to begin his career as a teacher. Dawson later moved to Tuskegee Institute in Alabama as a professor, where he developed the collegiate choir into an internationally renowned ensemble. His arrangement of *Soon 'Ah Will be Done* is widely performed and enjoyed. The text is set in an intense, driving rhythm, speaking of the hope for a better existence.

Soon ah will be don' a-wid de troubles ob de worl',
troubles ob de worl', de troubles ob de worl'.
Soon ah will be don' a-wid de troubles ob de worl',
Goin' home t' live wid God.

I wan' t' meet my mother,
I'm goin' t ' live wid God.

No more weepin' an' a wailin,'
I'm goin' t' live wid God.

No more weepin' an' a wailin,'
No more weepin'.

Soon ah will be don' a-wid de troubles ob de worl',
troubles ob de worl', de troubles ob de worl'.
Soon ah will be don' a-wid de troubles ob de worl',
Goin' home t' live wid God.

I wan' t' meet my Jesus,
I'm goin' t' live wid God.
(In de mornin' Lord!)

I wan' t' meet my Jesus,
I'm goin' t' live wid God.
I'm goin' t' live wid God.

Selections by the Collegiate Chorale

Cantate Domino — Claudio Monteverdi

Cantate Domino takes its text from Psalm 98, a joyful call to sing a new song. Monteverdi included this motet in a set of songs published in 1620; however, the characteristics of *Cantate Domino* point to it being an earlier work, perhaps around 1590. The piece seems to borrow heavily from his madrigal works of that time. The imitation and interplay between voices seems to echo the style Monteverdi used in his second and third madrigal books, dating from 1590 and 1592. A madrigal that contains many of the same conventions as *Cantate Domino* is *Ecco mormorar l'onde*, from Book II (1590), where similarities in imitation and in the agility required in the vocal lines are evident. Monteverdi creates an almost antiphonal effect through his repetition of text by two different sets of singers. Text painting is evident as lines imitate different instruments cited in the text.

Monteverdi used affectation in his works. The light, joyful feel of the first section is accentuated by the use of triple meter, quick moving notes, and rising lines. At the beginning, Monteverdi omits the basses and baritones; when he repeats the text, he adds these voices, creating a fuller texture while not changing the overall mood. When the text switches to a description the Lord's greatness, there are longer note values in duple meter, expressing awe.

Cantate Domino canticum novum,
cantate et benedicite nomini ejus,
Quia mirabilia fecit.
Cantate et exsultate et psallite
Psallite in cithara et voce psalmi:
quia mirabilia fecit.

Sing to the Lord a new song,
sing, and bless his name,
for he has done marvelous things.
Make melody and rejoice and sing.
Sing with harp and the voice of a psalm,
for he has done marvelous things.
(Psalm 98:1,5)

Die mit Tränen Säen — Johann Hermann Schein

Based on texts from Psalm 126, *Die mit Tränen Säen* was first published in Schein's collection entitled *Israelis Brünlein* in 1623. Schein was influenced by Martin Luther, perhaps explaining his choice to set the sacred texts in German. *Die mit Tränen Säen* shows a strong influence from the Italian madrigal style. This influence is mainly seen in the increased sensitivity to text setting, although not taken to the same extreme as the Italians. His mastery of this art can be seen throughout the piece, beginning with a haunting use of imitation at the fifth as the voices layer to create a thicker texture until the exclamations of joy are introduced. Also of note is his use of mostly chromatic movement well as motivic figures emulating weeping.

The first treatment of the section of text about joy is characterized by imitative octave leaps passed between all voice parts. After another section dwelling on the weeping, the piece moves into a feeling of one to show the joy that will come with the harvest. Stylistic of Schein, the altos sing the entire section, first with the sopranos, and then with the men in the answer phrase, then all voices sing together. Finally, the piece ends in an expansive manner to express the joy of bringing in the harvest. Syncopation is used underneath imitative lines to further underscore the joy of the text. In the last two measures, sixteenth note figures referring to the weeping motives of the beginning are used to express the fullness of the joy.

Die mit Tränen säen,
Werden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.

He who sows in tears
shall reap in joy.
They go forth and weep,
bearing precious seed,
and come again with rejoicing,
bringing their sheaves.

The Conversion of Saul — Z. Randall Stroope

Z. Randall Stroope is widely known as a conductor, lecturer, and composer. Choral groups under his direction have taken nearly 60 national and international tours, including Japan, England, South Africa, China, Sweden, Russia, Finland, the Baltics, eastern Europe, Canada, and beyond. He is the Artistic Director of a summer festival in England and Professor of Conducting and Director of Choral and Vocal Studies at Oklahoma State University.

After the stoning of Stephen, Saul launched an all out persecution of the early Christian church and became legendary in his pursuit to exterminate all who "believed." But as Saul (also called Paul) later wrote, he was blinded by a light from heaven as he traveled to Damascus and was confronted by a voice that called out to him, saying "Saul, why do you persecute me?" This event has become known as "the conversion of Saul," as Saul turned from his murderous deeds and spent the remainder of his life as a Christian missionary. This musical work ("The Conversion of Saul") begins with a raucous depiction of death and destruction through highly accentuated rhythmic treatment and repeated agitation of the text. A pedal tone emerges in the middle of the piece, symbolizing the "one true light." This continuum of light brings Saul to his knees, and "commissions" him to a life of "turning hatred into love" and bringing compassion to those around him. *(note by the composer)*

Caedite, vexate, ligate vinculis! Saul!
Vinculis, condemnate vexate!

Kill, abuse, tie chains! Saul!
Chain, condemn, and abuse!

Why do you persecute me, Saul?
Why, why, why?
Fall down on your knees, turn hatred into love.
Turn darkness into light.
Bow down, Saul! Bow down, Saul!
Saul, Saul, Saul.

Lord, how long wilt Thou be angry — Henry Purcell

Lord, how long wilt Thou be angry was written in 1683 as a church anthem, while Purcell was working as one of three organists in the Chapel Royal under King Charles II. The piece begins with imitative counterpoint and the beginning motive uses a tritone to express the unrest between the penitent and God. The rising chromatic lines throughout the piece serve to build tension and drama. After the opening section, asking God when His anger will fade, the altos, tenors, and basses have a trio section begging for God to show mercy. This is accomplished through the basses and tenors acting as one group and the altos acting as another in an imitative response. In the only homophonic statement in the first half of the piece, the entire choir follows the minor chord at the end of the trio section with the parallel major chord to begin the section calling out for help. This then moves to an imitative section, which serves to explain why God should forgive the sinners. The piece ends in triple meter with a few phrases of homophony, which lead back into the chromatic imitation and text stating the performers will praise God forever.

Lord, how long wilt thou be angry,
shall Thy jealousy burn like fire forever?
O, remember not our old sins,
but have mercy upon us, and that soon,
for we are come to great misery.
Help us, O God of our salvation
for the glory of Thy name.
O deliver us and be merciful unto our sins
for Thy name's sake
So we that are Thy people and the sheep of Thy pastue
shall give Thee thanks forever
and will alway be shewing forth Thy praise
from one generation to another.

Glory be to God in the Highest (The All-Night Vigil, Op. 37, No. 7)

Sergei Rachmaninoff

Glory Be To God (Shestopsalmiye) is the seventh movement of the *All-Night Vigil (Vsenoshchnoye bdeniye)*, composed by Rachmaninoff in the first two months of 1915 during a brief flourishing of Orthodox liturgical music in Russia. It was first performed on March 10 at a concert for war relief. It was well received by all, including Sergei Prokofiev, who did not always approve of Rachmaninoff's music. It was consequently performed five more times within a month. Rachmaninoff requested the fifth movement be sung at his funeral, as this was one of his two favorite compositions. The flourishing of liturgical music in Russia came to a sudden halt in 1917 with the October Revolution, at which time all religions were abolished as part of the Communist movement.

All-Night Vigil uses the form of the combined vespers and matins that is held every Saturday night in the Orthodox Church. The first six movements are the vespers, representing a call to repentance and reflection. *Glory Be To God in the Highest* begins the matins and a focus on the resurrection. The entire work uses chant-like melodies, which are based in three different schools of traditional chant: Kiev, Znamen, and Greek.

The shifting time signature throughout *Glory Be To God* allows for a flowing legato line to better express the text. Rachmaninoff's grasp of sonority and range are showcased in this music, with the bass providing a low, solid foundation while the baritones add a cello-like line to the piece. The alto adds warmth and gravity to the melody, while the tenors and sopranos provide brilliance in awed exclamations of the word "glory." Rachmaninoff builds the movement to its dramatic climax by splitting the choir into eleven parts, then ends with a homophonic, hushed prayer.

Glory be to God on high and on earth peace, good will towards men. Alleluia.
Open thou my lips, O Lord, and my mouth shall show forth thy praise.

No Hidin' Place

Traditional Spiritual, arr. Moses Hogan

Moses Hogan, born in New Orleans in 1957, was an acclaimed pianist, conductor, and arranger. A graduate of New Orleans Center for Creative Arts and Oberlin Conservatory of Music, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. He was appointed Artist in Residence at Loyola University in New Orleans. Beginning in 1980, his exploration of the choral music idiom led to the founding of the Moses Hogan Chorale in 1998, as well as numerous arrangements of spirituals, and a commission to arrange and record spirituals for the 1995 PBS documentary, *The American Promise*. Hogan also became an exclusive arranger and composer for Hal Leonard Music Corporation. Hogan's contemporary settings of spirituals, original compositions, and other works have been revered by audiences and praised by critics. His pieces have become staples in the repertoire of choirs worldwide. Craig Jessop, conductor of the Mormon Tabernacle Choir, said of Hogan, "like a Vaughan Williams who found his voice in English folk music or an Aaron Copland who found his voice in the folk elements of America, Moses Hogan found his voice in the spiritual."

Hogan's *No Hidin' Place* was commissioned by the Hartwick College Choir, Dr. Jirka Kratochvil, conductor. This setting shows Hogan's playfulness as well as his ability to convey the conviction inherent in the text.

Dere's no hidin' place down here
Oh, I went to de rock to hide my face,
de rock cried out, "No hidin' place."
Dere's no hidin' place down here.

Oh de rock cried, "I'm burnin' too."
an' I wanna go to hebben as well as you
Dere's no hidin' place down here.

Oh, de sinner man, he gambled and fell.
*an' he wanted to go hebben, but he had to go to *gasp* hell,*
Dere's no hidin' place down here.

Yes, I went to de rock to hide my face,
An' de rock cried out, "No hidin' place."
Dere's no hidin' place down here.

Program notes by Kate McCoskey

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Kathleen Karr, *flute*

with

Faculty Artists

Faculty Recital

Monday Evening
October 29, 2012
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Aria for Tenor with Flute Obbligato from *Cantata No. 78* — J.S. Bach (1685-1750)
"Dein Blut, so meine Schuld durchstreicht"

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

Recit:
Ach! ich bin ein Kind der Sünden,
Ach! ich irre weit und breit.
Der Sünden Aussatz, so an mir zu finden,
Verlässt mich nicht in dieser Sterblichkeit.
Mein Wille trachtet nur nach Bösen.
Der Geist zwar spricht:
ach! wer wird mich erlösen?
Aber Fleisch und Blut zu zwingen
Und das Gute zu vollbringen,
Ist über alle meine Kraft.
Will ich den Schaden nicht verhehlen,
So kann ich nicht, wie oft ich fehle, zählen.
Drum nehm ich nun der Sünden Schmerz und Pein
Und meiner Sorgen Bürde,
So mir sonst unerträglich würde,
Ich liefre sie dir, Jesu, seufzend ein.
Rechne nicht die Missetat,
Die dich, Herr, erzürnet hat!

Aria:
Das Blut, so meine Schuld durchstreicht,
Macht mir das Herze wieder leicht
Und spricht mich frei.
Ruft mich der Höllen Heer zum Streite,
So stehet Jesus mir zur Seite,
Dass ich beherzt und sieghaft sei.

Recit:
Ah! I am a child of error,
Ah! I wander far and wide.
The rash of error, which courses over me,
Leaves me no peace in my mortal days.
My will only attends to evil.
My soul, though, says,
"Ah, who will redeem me?"
But the ability to conquer flesh and blood,
And fulfill goodness
is beyond my power.
Though I would not bury my sin,
I cannot number my many failures.
Therefore, I take the grief and pain of sin,
And all my sorrow's burden,
Which is beyond my power to carry:
I surrender them to thee, Jesus, with a sigh.
Remember not the sinful deed,
Which, O Lord, has angered you!

Aria:
That blood, which annuls my guilt,
Makes my heart feel light again,
And sets me free.
Should hell's own host call me to battle,
Still Jesus will stand firm beside me,
Therefore, I take heart and gain the victory.

Canzone for Flute and Piano — Samuel Barber
transcribed from the 2nd Movement of *Piano Concerto, Op. 38* (1910-1981)

Naomi Oliphant, *piano*

Yoton Yo (Nightless Night) for Flute and Guitar — Marc Satterwhite
(b. 1954)

Stephen Mattingly, *guitar*

Reverie and Petite Valse for Flute and Piano — Andre Caplet
(1878-1925)

Naomi Oliphant, *piano*

Scherzo for Woodwind Quintet, Op. 48 — Eugene Bozza
(1905-1991)

Jennifer Potochnic, *oboe*
Marilyn Nije, *clarinet*
Matthew Karr, *bassoon*
D. Bruce Heim, *horn*

Andante and Rondo, Op. 25 for Two Flutes and Piano — Franz Doppler
(1821-1883)

Don Gottlieb, *flute*
Naomi Oliphant, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

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University Symphony Horror-chestra

Halloween Haunt-cert

Conducted by the Undead Student Conductors
Matthew Williams & Craig Potter, with
Undead Alum Guest Conductor Matthew Butterfield

Chad Sloan, Master of Scaremonies
Kimcherie Lloyd, Manipulator of Mayhem

Wednesday Evening
October 31, 2012
8:00 p.m.
Comstock Concert Hell

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building (except those experiencing brimstone problems). In the unlikely event of fire or other emergency, please walk to the nearest exit. The use of recording devices and flash photography is strictly prohibited and punishable by rack. On pain of death, please silence cell phones & other electronic devices.

Rest in Peace.

Prelude:
Funeral Organ Recital
by Guy Yownce

The Rites of Scream:
A Procession of the
Undead Symphony Orchestra

PROGRAM

PEER GYNT SUITE NO. 1
II. ASE'S DEATH

EDVARD GRIEG
(† DIED 1907)

INVISIBLE CONDUCTOR

SORCERER'S APPRENTICE

PAUL DUKAS
(† DIED 1935)

MATTHEW BUTTERFIELD, CONDUCTOR
FEATURING THE USO BASSOON SECTION & FRIENDS

THE PLANETS
I. MARS

GUSTAV HOLST
(† DIED 1934)

MATTHEW WILLIAMS, CONDUCTOR

"BEETLEJUICE, BEETLEJUICE, BEETLEJUICE!!!"

DANNY ELFMAN
(† UNDEAD)
ARR. BRAD RITCHIE

MATTHEW WILLIAMS, CONDUCTOR

"WHO YA GONNA CALL?"

RAY PARKER, JR. & ELMER BERNSTEIN
(† UNDEAD)(† DIED 2004)
ARR. BRAD RITCHIE

CRAIG POTTER, CONDUCTOR

SYMPHONIE FANTASTIQUE, OP. 14
VI. MARCH TO THE SCAFFOLD

HECTOR BERLIOZ
(† DIED 1869)

MATTHEW BUTTERFIELD, CONDUCTOR

University Symphony Orchestra

Kimcherie Lloyd, *Director*

James Weixler & Christopher Dye, *Orchestra Managers*

Anna Janaina Vitorino Murakawa, Matthew Madonia & Steven Kinnamon, *librarians*

First Violin
Matt Madonia*
Steven Kinnamon
Amelia Lant
Julianne King
Mary Grace Reed
Marina Konishi Comfort
Ana Sarbu
Jacob Head

Second Violin
Anna Janaina Vitorino Murakawa*
Jalisha Boyd
Catherine Tyree
Riki Matsui
Alexander Moore
Dustin Howard
Franzeli Sharp
Chloe Meinshausen
Hannah Chalk

Viola
Samuel Meade*
Chelsea Cook
Prangchat Fakto
Elena Dias
Morganne McCool
Sydney Fogle
Amber Crist
Jonathan McIntosh
Jarret O'Hearn

Cello
Ryan Snapp*
Jared Latta
Anna Patterson
Nicholas Weiner
Hannah Soren
Harrison Reed
Lindsey Becker
Nicholas Volpert
Anne Parsons
Veronica Ortiz
Chelsea Getty
Laurel Yoder

Bass
Aaron May*
Jordan Wright
Sidney Simpson
Catherine Craig
Eli Raines
Jake Speelman
Samuel Zaccone
Marie Knueven
Benjamin Heckel

Piccolo
Samuel Williams

Flute
Carrie Eliis
Meaghan Spencer
Michelle Schapmire

Oboe
Caitlin Dolenc
Erin Elliot
James Hardaway

Clarinet
Samantha Holman
Alexander Ravitz
Emily Danielson

Bass Clarinet
Michael Burkhead

Bassoon
Jackie Royce
Paul Tromba
Anna Garmin

Contra Bassoon
Anna Garmin

Horn
Mattew Williams
Tyler Taylor
Ian Wolfe
Aaron Coomer
Andrew Osborne

Trumpet
Erika Howard
Nicholas Calcamuggi
Nicholas De Jarlais
Halston Soder

Trombone
Timothy Hutchins
James Clark

Bass Trombone
Joseph Murrell

Tuba
Craig Potter
Chris Dye

Percussion
James Weixler
Amanda Roberts
Spencer Zembrodt
Travis Nestor
Chris Cutshaw

Harp
Lydia Falconnier
Roseanna Shafer

Keyboard
Ethan McCullum

* *principal*

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, November 1, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Dawn of the Last Day — Francis Kleyjans (b. 1951)
1. Dawn
2. Day

Alexander Edwards, *guitar*
(student of Stephen Mattingly)

Improvisation et Carprice pour Saxophone Solo — Eugene Bozza (1905-1991)

Brian Herald, *tenor saxophone*
(student of Adam McCord)

Au-dela du temps (Transcending Time) — Yuko Uebayashi (b. 1975)
I. La lumiere lointaine de nuit (night, distant light)
II. La lumiere dansante (dancing light)
III. La lumiere tourante dans le reve (in a dream, revolving light)

Sam Williams & Kaila Washington, *flutes*
(students of Kathleen Karr & Don Gottlieb)
John Combs, *piano*

Tango — Joakim Agnas (b. 1969)

Jonathan Wysong, *conductor*
(student of Mark Lynn)
Don Woods, *piccolo trumpet*
Seth Burkhardt, *trumpet*
Tyler Taylor, *horn*
Tim Hutchens, *trombone*
Joe Murrell, *bass trombone*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Redi Llupa, *piano*

Guest Artist Recital

Friday Evening
November 2, 2012
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

Brouillards — Claude Debussy (1862-1918)
Les fées sont d'exquises danseuses
Feux d'artifice
For Away — Toru Takemitsu (1930-1996)

CelebraSon — José Julio Díaz Infante (b. 1973)
(a doscientos años... ¿De independencia?)

Op. 1 — Ermir Bejo (b. 1987)
I.
II.
III. -
IV. -
V. -
VI.

Brin — Luciano Berio (1925-2003)
Wasserklavier
Luftklavier

SHORT INTERMISSION

Pictures at an Exhibition — Modest Mussorgsky (1839-1881)

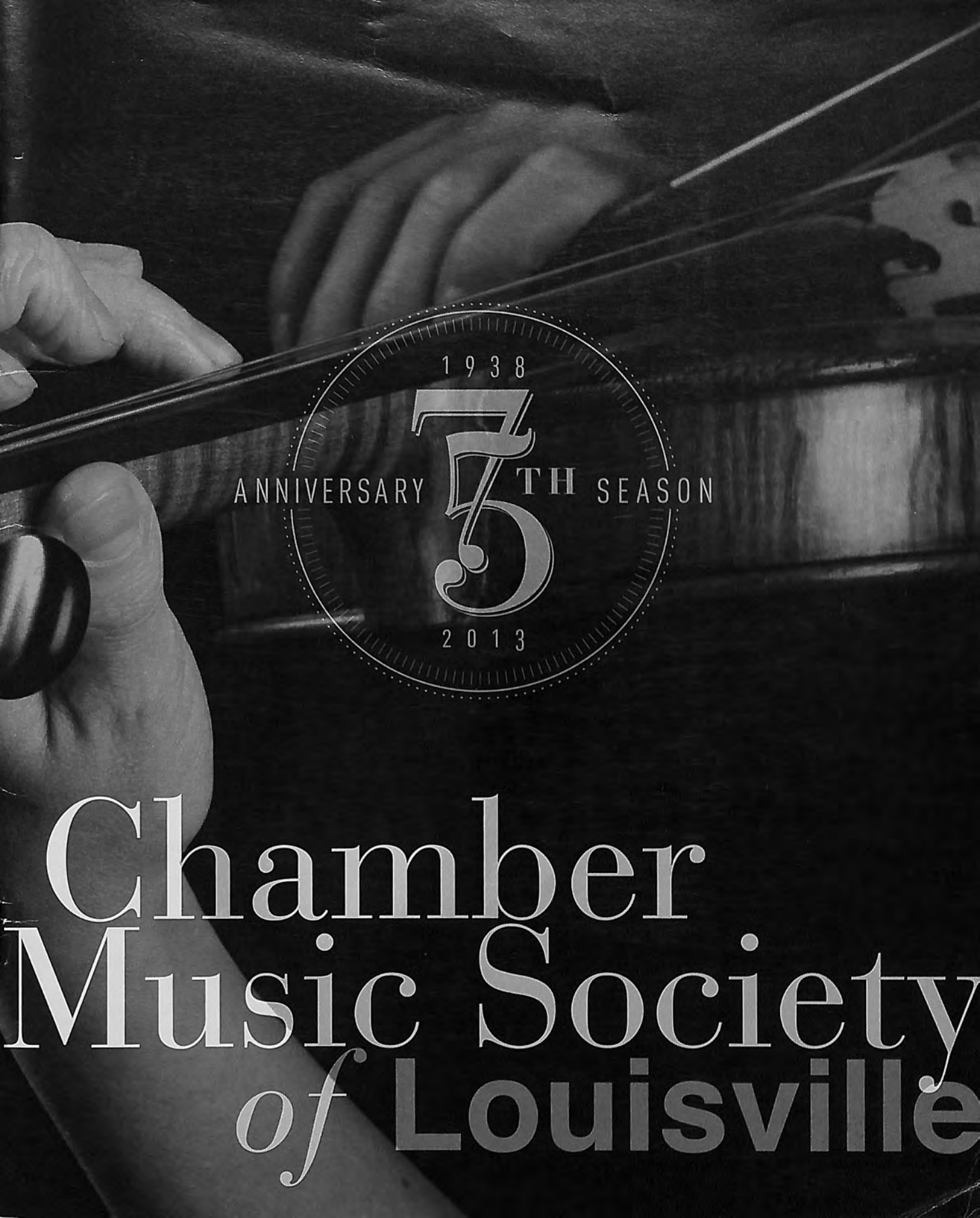
BIOGRAPHY

Redi Llupa used surgical touch and control to spin Luciano Berio's "Six Encores", sketches that sweep away the piano's attack in soft torrents of notes and waived pedals..." -The Boston Globe

Redi Llupa was born in 1988 into a musical family in Albania. He began his piano performance training at the artistic school of Tirana "Jordan Misja" under the instruction of the pedagogue Nadjezhda Porodini. In 2005, he received a full two-year scholarship to the "United World College of the Adriatic" and "Scuola Internazionale di Musica da Camera del Trio di Trieste". There, he received training under the guidance of Maestro Alberto Miodini (Trio di Parma) as well as from the world-renowned Trio di Trieste. His teachers include Maureen Jones, Dario de Rosa, Renato Zanetovich, Enrico Bronzi and Ivan Rabaglia. In 2007, Redi was awarded a full scholarship supported by the Davis Foundation to study at The Boston Conservatory as a BM student in piano performance under the supervision of the renowned pianist Max Levinson. Currently, Llupa continues his studies at the Jacobs School of Music – Indiana University since Fall 2011 as a Master of Music student under distinguished professor Menahem Pressler.

He has performed as a soloist and chamber musician in various concerts, such as Mozarteum in Innsbruck, Sanct Johann, Salzburg in Austria, Trieste, Ravenna, Trento, Rome in Italy, Academy of Music In Zagreb, Rijeka, Porec in Croatia, Sezhana, Gorizia and Ljubljana in Slovenia. He also participated in international competitions where he won top prizes including the "Paolo Spinchich Cup" in piano performance in Trieste-Italy and the International Chamber Music competition "Dino Caravita" in Ravenna-Italy with the Argentinean cellist Juan Sebastian Delgado. Other performances include the Zankel Music Center (NY), concert with the "Albanian National Opera Orchestra TOB" in Tirana where he gave the Albanian premiere of the Bela Bartok Piano Concerto No.3, the New Music Festival of Contemporary Music at The Boston Conservatory, where he was chosen to perform works by Luciano Berio and lately In Japan where he had a tour in Kumamoto, Fukuoka and Nagasaki as a member of the Boston Tango Trio with cellist Juan Sebastian Delgado and the bandoneonist Juan Pablo Jofre. As a result, he and cellist Juan Sebastian Delgado were chosen from the Trio di Trieste to perform in the famous "Auditorium Parco Della Musica" in Rome for the celebration of the 25th anniversary of the United World College of the Adriatic.

Redi has participated in various masterclasses with distinguished artists including: Till Engel, Gerard Fremy, Francesco Monopoli, Michelle Campanella, Lucius Leclere, Roberto Domingo, Umberto Battel, Michael Lewin, Jonathan Bass, Jorge Federico Osorio, Cyprien Katsaris, Matti Raekallio, Heng-Jing Park, Ya-Fei Chuang and Andre La Plante.



Chamber Music Society *of* Louisville

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Chamber Music Society of Louisville 75th ANNIVERSARY SEASON 2012-2013

Presented in partnership with the University of Louisville School of Music

Sunday, October 7, 2012 – 3:00 pm
Takács Quartet
Music of Haydn, Britten, and Dvořák
Pre-concert lecture by Dr. Douglas Shadle at 2:00 pm

Sunday, November 4, 2012 – 3:00 pm
Chicago Pro Musica with Lucy Shelton, soprano
Music of Schubert and Schoenberg
Pre-concert lecture by Dr. Jean Christensen at 2:00 pm

Sunday, February 10, 2013 – 3:00 pm
Kalichstein-Lardeo-Robinson Trio
Music of Previn, Danielpour, and Beethoven
Pre-concert lecture by Dr. Krista Wallace-Boaz at 2:00 pm

Sunday, March 17, 2013 – 3:00 pm
Pacifica Quartet with Ursula Oppens, piano
Music of Beethoven, Baker, and Ravel
Pre-concert lecture by Prof. Jack Ashworth at 2:00 pm

Sunday, April 21, 2013 – 3:00 pm
Tokyo String Quartet
Music of Mozart, Kodály, and Brahms
Pre-concert lecture by Mr. Allen Gilfert at 2:00 pm

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All Concerts are presented in Margaret Comstock Concert Hall at the University of Louisville School of Music

All pre-concert lectures are presented in Room 130 at the School of Music

WELCOME

Dear Friends and Chamber Music Society Supporters,

As President of the Chamber Music Society of Louisville, I welcome you to the 75th Anniversary Season and thank you for joining us.

According to founder Gerhard Herz, one of the Chamber Music Society of Louisville's ideals from its inception was to "make no compromises, and always get the best." That has remained one of the CMS's core ideals, and any objective reviewer of our programming from its first 74 seasons would conclude that we have lived up to that mission. Current audiences may not be aware of some of the famous names that have performed with the CMS over the years: singers Ernst Haefliger, Hermann Prey, Jan De Gaetani, Maureen Forrester, and Elly Ameling; instrumentalists Jean-Pierre Rampal, Janos Starker, Richard Stolzman, Ani Kavafian, Eugene Istomin, Mieczyslaw Horszowski and Claude Frank; and chamber ensembles the Budapest String Quartet, the Juilliard String Quartet, the Guarneri String Quartet, the Emerson String Quartet, the Tokyo String Quartet, the Orpheus Chamber Orchestra, the Beaux Arts Trio, the Stuttgart Chamber Orchestra, the St. Paul Chamber Orchestra, Musica Antiqua Koln and Pomerium. See for yourself—all of the artists from the last 74 seasons are listed in this program.

Our 75th Anniversary Season has been specially designed to celebrate our milestone with appropriate flair. Although we always strive to bring in "the best," this season, with the most generous support of Commonwealth Bank & Trust and other individuals, we have been able to open the pocketbook a bit wider to engage a remarkable line-up of the world's most distinguished artists. The CMS season is book-ended by two of the most accomplished ensembles of our time—the Takács Quartet and the Tokyo String Quartet. The renowned Kalichstein-Laredo-Robinson Trio anchors the middle of the season with a performance of Beethoven's "Archduke" trio. In November, Chicago Pro Musica will perform Schubert's "Trout" Quintet and Schoenberg's groundbreaking and powerful Pierrot Lunaire (with soprano Lucy Shelton). In March, the Pacifica Quartet will perform with pianist Ursula Oppens, playing two mainstays of the chamber repertoire by Beethoven and Ravel, together with a Piano Quintet by Claude Baker, which was the work commissioned for the 50th Anniversary of the CMS in 1988. We are also working out arrangements for a special commission of a new composition from a well-known composer in honor of our 75th Season to be performed at a special concert.

We could not have programmed such a top-notch season without the generous support of Commonwealth Bank & Trust Company, which deserves our utmost gratitude. In addition, we are grateful to our perennial partner, the University of Louisville School of Music, which provides us with a venue, administrative support and artistic leadership (many of our trustees are talented music faculty members). The CMS is staffed and managed by our all-volunteer board of trustees. For these reasons, we have consistently been able to spend approximately 93% of our budget on artist fees. As with most arts groups, ticket sales typically make up less than 50% of our budget, so we rely heavily on your contributions. In addition to presenting "the best," we also strive to keep our ticket prices low. I hope that you will consider making a contribution to the CMS in honor of our 75th Season. Together we can make sure that future generations will have access to the high caliber of performances that audiences have enjoyed in Louisville since 1938.

Best regards,

Andrew M. Fleischman
President
Chamber Music Society of Louisville

1938
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UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Good afternoon, everyone ~

The founding of the School of Music at the University of Louisville in 1932 predates the creation of the Chamber Music Society of Louisville in 1938 by only a few short years. Nonetheless, the histories of the two cultural institutions are closely linked in community history and cultural significance. At the time of their establishments neither could possibly have imagined what the future would bring to each organization, including the central roles each would play in the musical life of this community and the artistic inspiration each would provide for generations of music lovers, students, and music professionals.

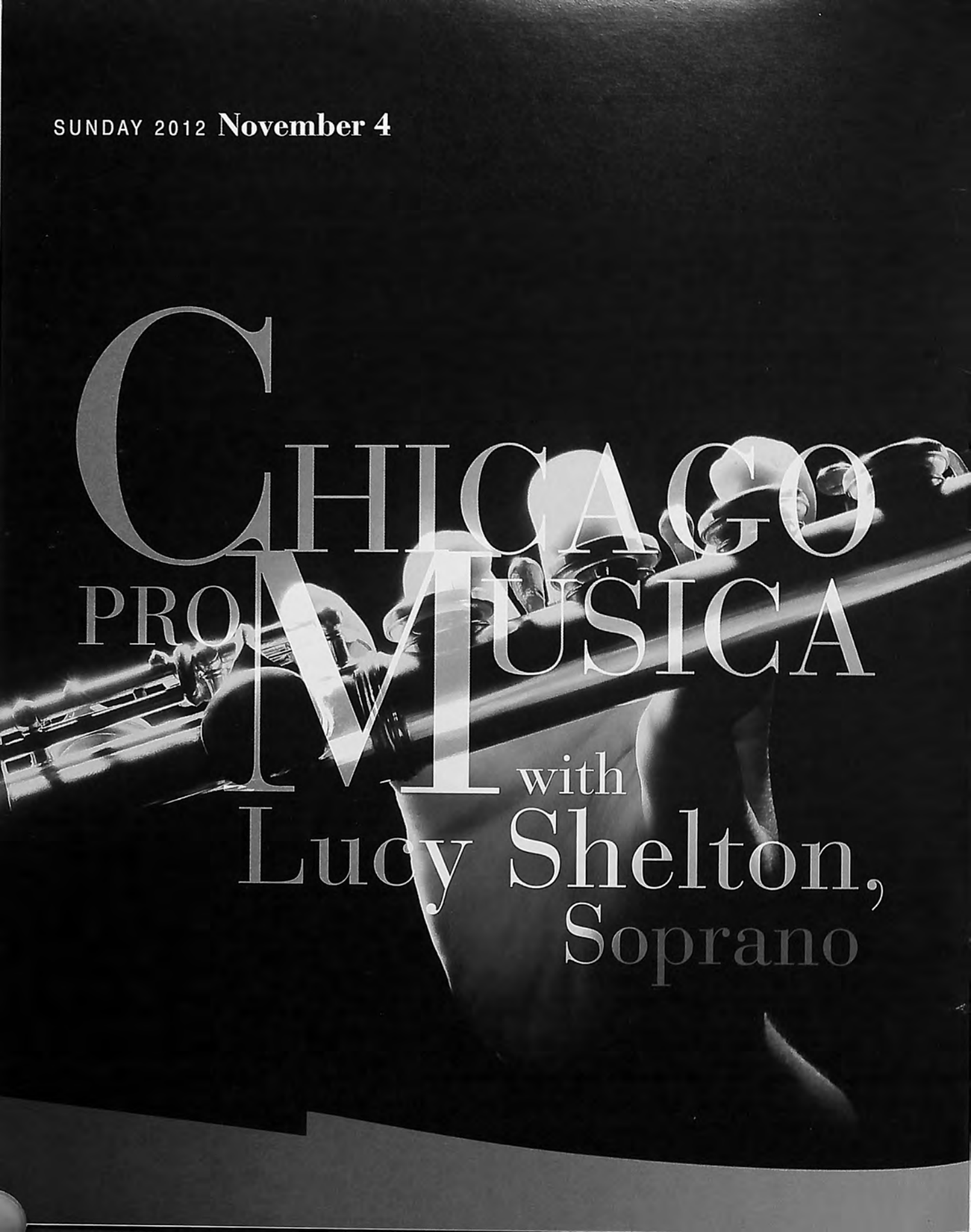
The story and success of the Chamber Music Society is rooted in the energy and commitment of people who believed in the mission and importance of presenting great and accessible chamber music for local audiences and who provided their gifts of time and treasure to support the organization. During its early history the Chamber Music Society relied on the vision and support of people whose names are legendary in the history of musical culture in Louisville; names like Morris Belknap, music dean Dwight Anderson, music faculty member Gerhard Herz, the irrepressible Emmy Smith and her friend Fanny Brandeis, who all provided leadership, financial support, and a keen understanding of the Society's critical importance to the Louisville community.

The experience of hearing live chamber music played by luminary musicians cannot be overestimated in shaping our musical sensibilities, expectations, and standards. The important legacy of the Chamber Music Society's storied past represents both a present-day and future challenge to the leadership and patrons of the Society to support high musical standards in performance and programming and to promote this special musical experience for its membership and the region.

On behalf of the School of Music and the four music deans who preceded me in their support of the Chamber Music Society, it is my pleasure to congratulate the patrons and leadership of the Society for their important support of this special musical art form in Louisville over the past seventy-five years. Moreover, with the support of the community, our school and university, I look forward to the success of the Chamber Music Society of Louisville for many years to come.
With our best wishes and most sincerely,

Christopher Doane, Ph.D.
Professor and Dean

SUNDAY 2012 **November 4**



CHICAGO PRO MUSICA

with

Lucy Shelton, Soprano

CHICAGO PRO MUSICA
with LUCY SHELTON, SOPRANO

Comstock Concert Hall
University of Louisville School of Music

Der Hirt auf dem Felsen
(The Shepherd on the Rock), D. 965 (1828) — **Franz Schubert** (1797-1828)

Piano Quintet in A Major, D. 667, "Trout" (1819) — **Franz Schubert**
Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

INTERMISSION

***Pierrot Lunaire*, Op. 21** (1912) — **Arnold Schoenberg** (1874-1951)

Part One
1. *Mondestrunken* (Moondrunk)
2. *Columbine*
3. *Der Dandy* (The Dandy)
4. *Eine blasse Wäscherin* (A Pallid Laundrymaid)
5. *Valse de Chopin* (Chopin Waltz)
6. *Madonna*
7. *Der kranke Mond* (The Sick Moon)

Part Two
8. *Nacht (Passacaglia)* (Night)
9. *Gebet an Pierrot* (Prayer to Pierrot)
10. *Raub* (Theft)
11. *Rote Messe* (Red Mass)
12. *Galgenlied* (Gallows Song)
13. *Enthauptung* (Beheading)
14. *Die Kreuze* (The Crosses)

Part Three
15. *Heimweh* (Homesick)
16. *Gemeinheit!* (Mean Trick)
17. *Parodie* (Parody)
18. *Der Mondfleck* (The Moonspot)
19. *Serenade*
20. *Heimfahrt (Barcarole)* (Journey Home)
21. *O Alter Duft* (O Ancient Scent)

Chicago Pro Musica is pleased to present this masterwork of the 20th century celebrating the 100th anniversary of its composition. *Pierrot Lunaire* was completed July 9, 1912 and premiered on October 16th.

CHICAGO PRO MUSICA

Mathieu Dufour, flute
and piccolo
John Bruce Yeh, clarinet
and bass clarinet
Albert Igolnikov, violin
Baird Dodge, violin
and viola
Daniel Katz, cello
Michael Hovnanian, bass
Nolan Pearson, piano

Honored with the 1986 Grammy® Award for Best New Classical Artist, the only ensemble in the history of the National Academy of Recording Arts and Sciences ever to achieve this distinction, Chicago Pro Musica has earned an international reputation for its dynamic performances of a widely varied repertory. The ensemble comprises several virtuoso musicians from the Chicago Symphony Orchestra, organized in 1979 by clarinetist John Bruce Yeh. Although their repertory ranges from the baroque to the present day, a major portion of Chicago Pro Musica concerts is devoted to introducing works by living composers and to performing twentieth-century masterpieces. They perform regularly around the United States, as well as in nationally-broadcast live studio concerts on WFMT Radio. Chicago Pro Musica's award-winning record albums and CDs for Reference Recordings feature suites from Stravinsky's *The Soldier's Tale* and Walton's *Façade* as well as transcriptions of works by Richard Strauss, Scriabin, and Rimsky-Korsakov. Their third recording for Reference includes *Kleine Dreigroschenmusik* (Suite from *The Threepenny Opera*) by Kurt Weill, Edgard Varèse's *Octandre*, *Music for a Farce* by Paul Bowles, and *La revue de cuisine* by Bohuslav Martin . All of these performances have been re-released by Reference Recordings on a 2CD set titled "The Medinah Sessions."

During the 2012-13 season Chicago Pro Musica makes its fourth appearance at the Louisville Chamber Music Society with a performance of Schubert's *Der Hirt auf dem Felsen* and the "Trout" Quintet, as well as Schoenberg's *Pierrot Lunaire*, in observance the work's centenary. Celebrated Soprano Lucy Shelton joins the group for this performance.

LUCY SHELTON, SOPRANO

© Beth Kelly

Winner of two Walter W. Naumburg Awards—as chamber musician as well as solo recitalist—soprano Lucy Shelton continues to enjoy an international career bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. Notable among her numerous world premieres are song cycles by Elliott Carter, Oliver Knussen, Louis Karchin and James Yannatos; chamber works by Carter, Joseph Schwantner, Mario Davidovsky, Augusta Read Thomas, Bruce Adolphe, Alexander Goehr, Poul Ruders, Anne Le Baron, Thomas Flaherty, Warren Benson, Stephen Albert, Lewis Spratlan and Charles Wuorinen; orchestral works by Knussen, Albert, Schwantner, David Del Tredici, Gerard Grisey, Ezra Laderman, Sally Beamish, Virko Baley and Ned Rorem; and an opera by Robert Zuidam.

An avid chamber musician, Shelton has been a guest artist with ensembles such as the Emerson, Mendelssohn and Guarnieri string quartets, the Lincoln Center Chamber Music Society, 21st Century Consort, Speculum Musicae, Da Capo Chamber Players, Sospeso, New York New Music Ensemble, Musica Viva, Da Camera of Houston, eighth blackbird, the Nash Ensemble, Klangform Wien, Schoenberg-Asko, Ensemble Moderne and Ensemble Intercontemporain. Shelton has participated in numerous festivals including those of Aspen, Santa Fe, Tanglewood, Chamber Music Northwest, BBC Proms, Aldeburgh, Caen, Kuhmo, Togo and Salzburg.

Shelton has appeared with leading conductors such as Barenboim, Boulez, Gilbert, Knussen, Rattle, Rostropovich and Slatkin with major orchestras worldwide. Her extensive discography is on the Deutsche Grammophon, Koch International, Nonesuch, NMC, Bridge, Albany and Innova labels.

Der Hirt auf dem Felsen / "The Shepherd on the Rock," D.965
Franz Schubert (1797-1828)

Schubert composed *Der Hirt auf dem Felsen*, D. 965, in the last months of his life. It was a commission from Anna Milder-Hauptmann, a highly-regarded opera singer who had expressed interest in having a work that would allow her a wide range of expression. She collaborated on choosing the text, which accounts, in part, for the dramatic tone. Schubert also included an obbligato part for clarinet, all of which contributes to the question that has been asked: is it a song, an aria or a duet? In some ways it is all of these, but first and foremost, it is a great piece of chamber music.

The first four and the last two stanzas in Schubert's text are from poetry by Wilhelm Müller (the author of texts for *Die Schöne Müllerin* and *Der Winterreise*), but the fifth and sixth stanzas are by another poet, Karl August Varnhagen von Ense (and not by Helmina von Chézy, as occasionally noted). The setting is in three sections, and reflects the shepherd's physical and emotional states. The exceptional quality of the work lies in Schubert's contrast between the portrayal of the shepherd and the immensity of nature in the first and last sections and that of the shepherd's all-consuming personal isolation in the middle section.

In the first part, the lonely shepherd, sitting high on a rock, listens as echoes of his own voice rebound from the valley below. The scene is conveyed in an initially straightforward, uncomplicated text laid out in short stanzas; the music is in the major mode, voice and clarinet echo each other. The further he sends his voice, the brighter it comes back, and greater his desire to be with his distant sweetheart. His own echoes are his only company. In the middle segment, now in minor, the text changes character with longer stanzas and longer lines. The shepherd, consumed by loneliness and desire, gives in to hopelessness and despair. But, in the final section, he returns to life, and, accompanied by the surging clarinet lines, shakes off his feelings of isolation and realizes that it is time to prepare for the coming of spring. The music returns to the major mode and the clarinet "takes it out" on a string of bubbling arpeggios.

Quintet in A Major for Piano and Strings, Op. 114, D. 667 "Trout"
Franz Schubert (1797-1828)

Schubert had a marvelous summer in 1819. He went on a three-month walking tour with his friend, the professional singer, Johann Michael Vogl. One of their destinations was Vogl's birthplace, Steyr, where they met Sylvester Paumgartner, an amateur cellist and enthusiastic performer of chamber music whose group was practicing a work by Hummel. Paumgartner asked Schubert to write piece for the same unusual combination of instruments: piano and a string quartet of violin, viola, cello and double bass. Schubert's response to the was one of the most endearing pieces in the chamber music repertoire. Its nickname comes from his use of one of his earlier songs, *Die Forelle*, as the theme for the variations in the fourth movement.

In the work his treatment of the sonority is especially sensitive. Although the full resonant range in the string ensemble provided a rich foil for the piano, Schubert was cautious about overloading the bass and consequently he keeps the piano largely in the upper register where the subtle percussive quality of the instrument contrasts wonderfully with the warm, bowed lyricism of the strings. The sparkling beauty of the writing has often been attributed to the pleasure he experienced in the district that he once described as "inconceivably lovely." An altogether happy meeting of circumstances resulted in one of his most enjoyable works.

Although Schubert has chosen a classical form for his first movement, he does not follow classical standards for developing it: for him the flow of melodic ideas is more important than creating the strong tensions that are basic to a classical musical thesis. Tension most often comes from the interesting and unpredictable harmonic movement. Themes often have common features; they begin slowly with long note values and increase in movement as the note values become shorter. In the development section, Schubert makes the most of interesting harmonic relationships; starting immediately the third-related key of C Major, he eventually arrives at $E^{\flat}$, a key that could hardly be more distant from the home key, A Major. Varied rhythmic figures enliven the treatment of the thematic material as he works his way to the recapitulation where he begins in the unusual key of the sub-dominant–and a matter of convenience–as the rest of the movement is, for the most part, an exact transposition of the exposition and brings the movement to a close in A Major.

The transparent and calm second movement is slow and in triple meter. As in the first movement, one is captivated by the themes, varied accompaniments, and rhythms. Listening is easy: one idea passes smoothly into another. Mid-way, the movement slows and comes to a stop with a fermata in the key of G Major–and when it starts again, we are in an entirely new key, $A^{\flat}$ Major, and Schubert repeats the first half of the movement in the new key, so that when he arrives at the end, there is again a fermata–this time back in the original key of F Major.

The Scherzo in A Major is a marvelous scamper. By this time it seems as though the piano and the strings are thoroughly

acquainted with each other and prepared for raucous trading off, occasionally measure by measure. The Trio is a gentle reply to the gaiety of the Scherzo. Both segments follow the traditional two-part dance form with the only anomaly being the chromatic maneuvering to achieve C Major (the key of the lowered third degree) instead of the dominant, E Major, at the end of the first part of the Scherzo.

In the fourth movement in D Major, the first five variations follow the two-part structure (bar form, or, aab) of the theme, which is stated in the strings. The first three variations focus on thematic ideas and as he finds new combinations of instruments, he increases the rhythmic activity. In the fourth–minor variation–perhaps recalling the sad reality of the "Trout," the theme nearly disappears in a dramatic outburst of repeated thundering chords. The fifth variation prepares for the Allegretto finale in which Schubert introduces the ingenious darting accompaniment figure from his song that projects the image of a lively trout swimming in a stream.

A jolting "signal," an E in bare octaves in the viola, cello and piano, opens the last movement. As in the first movement, after a number of related tunes and accompaniment figures, the dominant arrives as the second key area with a two-part second theme (strings have *their* tune and the piano has its own dotted figure). After some maneuvering through interesting harmonic changes, and an outburst in D Minor, the harmony comes to a full stop on the subdominant (D Major). Following a measure of silence comes a second "signal" pitch–just as in the very opening of the movement–but now on B, and what follows is a transposition of what has come before. Skirting the development, Schubert takes the segment that began with the octave E and just came to a stop on D Major, transposes it note for note, and finishes neatly back in the home key.

Interestingly, few commentators have anything to say about the large amount of repetition in this work. Rosen doesn't either. His comment focuses on the fact that Schubert uses a classical form, but does not follow classical precepts, that foregoing a development section in a sonata form results in a work without a dramatic conclusion in the classical sense. He then adds that to look for something the composer had no intention of supplying might result in missing the real merits of the composition. In this early and extended chamber work Schubert has no text as he has in the songs to curtail his melodic inventiveness. Here, the cumulative effect of these melodies that have many of the same qualities (but are delightfully different), together with the opportunities for large-scale sectional review, makes a virtue of unimpeded repetition.

Pierrot lunaire, Op. 21 (1912)
Arnold Schoenberg (1874-1951)

Three times seven Poems
from Albert Giraud's
Pierrot lunaire
(German by Otto Erich Hartleben)
for a Speaking Voice
Piano, Flute (also Piccolo),
Clarinet (also Bass Clarinet) Violin
(also Viola) and Violoncello
(Melodramas)
by Arnold Schoenberg
op. 21

The above translation of Schoenberg's title written in his elegant handwriting on the front of the manuscript for his acknowledged masterpiece provides a starting point for a brief introduction of central issues connected with the composition. Following the German *lieder* tradition Schoenberg places the title of the text, the names of poet and translator in the foreground, above the details of the musical setting and his own name. A demonstration that the text is central to the work, Schoenberg indicates that the purpose of the music is not to illustrate the text or to provide a background for its narration. Rather, by capturing the sound of the words, the music should reveal the essence of the poems and penetrate their inner meaning. Music and the words were to be regarded on the same high spiritual level: neither one subservient to the other, but equal.

Albertine Zehme, the Viennese actress who commissioned *Pierrot lunaire*, wrote in a program note for one of her performances entitled "Why I must speak these Songs": "The words we speak should not solely lead to mental concepts, but instead their sound should allow us to partake of their inner experience." She suggests that to accomplish this, "We must have an unconstrained freedom of tone. None of the thousand vibrations should be denied to the expression of feeling. I demand tonal freedom, not thoughts!" Her physical sensitivities to wordsvwere not far from Schoenberg's who wrote in his diary on the day after he had begun the composition: "And I am going in an absolutely new direction. I can sense it. The sounds are here becoming practically animal like in the direct expression of sensuous and spiritual emotions. Almost as if everything were being transmitted directly." In keeping with the spirit of the times in 1912: a "new" direction with the ideal of "direct expression" and the sensuousness of the sounds that engage him as he is working on the composition. Tones were the source of the essence of the work. He wrote once "the color means *everything*, the notes mean absolutely *nothing*."

The singer and the composer shared a sensitivity toward text and an understanding of tone as absolute only in its fullest or greatest range of expression, or, as Zehme writes in that same note: "For our poets and composers to communicate, we need both the tones of song as well as those of speech. My unceasing striving in search of the ultimate expressive capabilities for the 'artistic experience of tone' has taught me this fact."

In composing *Pierrot lunaire*, Schoenberg chose twenty-one poems from a collection of fifty rondels by the Belgian Symbolist poet, Albert Giraud, published in a translation by Otto Erich Hartleben. By all accounts Hartleben's work is more of a creative response to the poems than a literal translation of the text, and to that Schoenberg added another element of poetic interpretation by culling poems and ordering them in three groups, each with a quasi focal point. In the first, the association is made between Pierrot, the poet, and moonlight as the source of poetry; a series of encounters are rendered poetic, beginning with the moon and poetry and ending with martyrdom and illness. In the second group, life is dark and threatening, laughter is banished, rude actions and ambition are punished; and in the third group, nostalgia for the past, return of delight in poetry, moonlight, and mean fun act to banish sorrow.

To realize the text, Schoenberg requested an ensemble of five performers who play nine instruments (flute/piccolo, violin/viola, clarinets in A and B♭ and B♭ bass clarinet, cello and piano). Each of the pieces requires a different instrumentation ranging from one number that requires only solo flute (#7) to another that uses the principal eight instruments (#21). All manner of special instrumental techniques that were current in 1912 are found in the score, but the speaker is asked to do much more than that. As there are relatively few sung tones in the whole work, they are extremely important, and as isolated sung pitches among the spoken ones, they constitute an important ingredient in the large selection of ornamental vocal techniques, which include glissandos, whispering, very thin tones or tonelessness, mordents or shakes. The performer is also requested to precisely reproduce the rhythms as if singing, and to take no more freedom than that. In addition the singer is required to alter no tones when *singing*, and to differentiate that from *speaking* in which the tone is sounded but is immediately changed by either a rise or a fall in pitch, and by connecting each sound or syllable to the next one, the consonants are turned into vowels. To execute the text in Zehme's spirit, the speaker must exploit her own full range of vocal expression. Finally, she is also asked to perform the music only as written, which, according to Schoenberg's preface, embodies all the ingredients that were important to him, and no more. He explains that expressing emotions or interjecting interpretation in the performance in any way would not be adding, but ultimately would be subtracting something from the music.

Listening to *Pierrot lunaire* is a worthy challenge. The texts are not always easy to comprehend, even when read or listened to without the added demands of the musical setting. But there are many rewards coming to the person who tries. Occasionally one is admonished to pay little attention to the poetry, either because it is so illusive that it is impenetrable, or because it is nonsense. What is true is that in his endeavor to find the musical and spiritual equivalent to the poetic inspiration, Schoenberg did pay close attention to the impact it made on his heart and mind and created a complex that, when carefully scrutinized, yields rich rewards on many levels, some of which are immediately perceived, while others emerge only after numerous encounters. In the end, it is wise to take Schoenberg at his word, and let the particular sound of the setting of individual poem be the guide to the essential meaning of the symbiosis of text and music that is more than the sum of the parts.

- Dr. Jean Christensen

Dr. Jean Christensen will present the pre-concert lecture in room 130, School of Music, between 2 and 2:45 PM. The subject of Dr. Christensen's dissertation was Schoenberg's oratorio, Die Jakobsleiter.

Special *Pierrot lunaire* Workshop, October 27

Under the direction of Dr. Christensen, graduate students at the School of Music will present a special workshop on Saturday, October 27 starting at 3 PM in the Green Room of the School of Music. Ermir Bejo (composition), Hong-da Chin (flute), Claire Divizio (voice) and Kaylyn Kinder (music history) will introduce, discuss and demonstrate specific aspects of Schoenberg's masterwork, *Pierrot lunaire*. By addressing some special qualities of the work, the participants aspire to stimulate a responsive experience for listeners. The session is expected to finish approximately at 4:30, and is open to the public.

The Pacifica Quartet With Ursula Oppens

Tokyo String Quarter
April 21, 2013

1938
ANNIVERSARY
75TH SEASON
2013

A HISTORY OF THE 75 LAST YEARS

HIGHLIGHTS FROM THE 1988 GOLDEN ANNIVERSARY SALUTE:

The Introduction to the souvenir book titled "Golden Anniversary Salute" contained the following interesting information: After an absence from Louisville during the World War II years, Rochester-born Emilie Smith and her husband, Macauley Smith, returned to his native city in 1945 and attended the first post-war concert of the Chamber Music Society. While her husband resumed his law career, Mrs. Smith did volunteer yeoman duty for the Society. She served as president from 1952 to 1964 and has been a frequent trustee and unflagging "den Mother" to visiting artists.

An article titled "Gerhard Herz: 'Heart' of the Society" written by longtime Courier-Journal music critic William Mootz contained the following excerpts: Herz worked closely with the late Dwight Anderson when he organized the Society under the sponsorship of the University of Louisville School of Music, which Anderson served as dean. ... Through his guidance [i.e. Herz] (and sometimes at his insistence) the Society's leaders gradually adopted a policy of offering everything from concerts of ancient music to recitals by famous exponents of the German lied as part of the chamber-music experience. ... Herz's earliest Louisville memories are closely linked to his relationship with Anderson and his novelist wife, Barbara. "We were very close friends. I was constantly invited to their home, and one day, maybe two or three months after my arrival, he called me into his office and said, 'Sonny, what is missing in Louisville's concert life?'" ... "So my answer to Dwight's question was very simple: What's missing, I told him, is professional chamber music—such as I knew in my native Düsseldorf—and opera."

But Anderson tackled chamber music first. With Morris Belknap (a prominent local philanthropist and music-lover), he collected enough money to sponsor a modest series of concerts, and the Chamber Music Society was launched on December 14, 1938, with violinist Kathleen Parlow and pianist Gunnar Johansen playing violin sonatas by Brahms, Mozart, and Caesar Franck. The season also included appearances by the Gordon and Coolidge string quartets, and the Heerman Trio. But Anderson needed a stellar attraction to win subscribers to his new concert series, and asked

Herz for a recommendation. Herz's immediate answer was "The Budapest String Quartet," which he had heard in Germany ... The Budapest almost immediately became an indispensable part of each society season. Beginning in 1943, it returned each year until its members disbanded in 1965.

It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford.

When Anderson's increasingly heavy duties as School of Music dean forced him to give up the burden of running the Chamber Music Society, his place was taken in 1946 by Mrs. Macauley Smith and the late Fanny Brandeis. The team turned out, in Mrs. Smith's words, to be "one of those magic things," and their chemistry in working together ushered in a two-decade era of almost continuous prosperity. ... Another Herz coup developed in the 1976-77 season, the year when the music world celebrated the sesquicentennial of Beethoven's death. Herz proposed that the society give over its season to the Juilliard String Quartet, performing a five-concert cycle of the complete Beethoven quartets. ... The resulting concerts not only drew the largest subscription audience in Chamber Music Society history, but live in memory as performances of unrivaled artistic achievement. ... But the purpose ever since Dwight Anderson's days, says Herz, "has been that the Chamber Music Society would make no compromises, and always get the best."

"The First Half-Century," an article by Louisville Times music critic F. W. Woolsey, who was also a Board member of the Society, provided these homey remembrances: The audience for this personal, introspective, emotional music may be small, but it is fervent. Performing musicians and visitors in the audience have commented upon the rapt attention Louisville gives its guest artists. ... It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford. ... When in 1938 a little cadre of Louisville music-lovers ventured an initial season of chamber music, they had just $500 in pledges, and the fees ran to $1,020. For the 50th anniversary season the artists fees will run to more than $43,000 ...

For four decades the faithful in Louisville came by the hundreds to the old Playhouse on the university's Belknap Campus to hear chamber music in an acoustically superior wood building that had once been a chapel. In addition to balky toilets, the Playhouse roof leaked and the heating system in winter clanged like the "Anvil Chorus" in *Il Trovatore*, but many of the great names among chamber music artists—violinists, cellists, violists, pianists,

clarinetists and a few singers—made music there. Backstage was grime-encrusted, dimly lighted, and never cleaned. Alexander Schneider, an ebullient violinist who performed with several different groups, used a discarded lipstick to scrawl on a mirror a message to his brother in the Budapest Quartet. The message was in Russian. The mirror stayed unwashed until the Budapest arrived to play months later. In 1980, after a few seasons in other auditoriums, the Society moved to the warmly resonant, comfortable Recital Hall in the new School of Music building on the university campus.

Eventually the board members were persuaded to incorporate the Society, for legal and contractual reasons, but informality continued to mark the affairs of the Society. Mrs. Smith and "Miss Fanny" made their annual seating chart on brown paper, the kind that housewives use on pantry shelves. As a hostess in her farm home, Mrs. Smith made arrangements for a train to stop at rural Tucker's Station so her guests, the New York Piano Quartet, could board this combination freight/passenger train and get to Oak Ridge, Tennessee, for a concert. ... The distinguished French flutist, Jean-Pierre Rampal, on his first visit to the Smith farm, watched his first baseball game on television, meanwhile pitching a lot of questions about the game at Judge and Mrs. Smith.

The list of those who left the Society better and perhaps stronger for their having been a part of it is a long one, and it has to begin with Dwight Anderson, dean of the university School of Music in the '30s and '40s, who helped shape Louisville's musical profile for years to come. His devotion to chamber music was complete; he even sold tickets in the booth at the Playhouse.

"A Memory of the Playhouse" by the Society's first president and legendary supporter, Emilie S. "Emmy" Smith, continued remembrances of the first venue for the concerts: The University of Louisville's Ekstrom Library today covers the place where once the Playhouse spread its pleasing roofline. In that venerable white clapboard building, all of our Chamber Music Society concerts—with a few notable exceptions—were held through April 11, 1976. There we enjoyed the special magic emanating from a structure that cast its spell over musicians and audience alike. ... "Next to Sanders Theater at Harvard, the finest acoustics anywhere," commented Alexander Schneider.

The Playhouse was built as a chapel for the House of Refuge, a children's home and reform school, in 1874. When the University of Louisville settled into the Belknap Campus in 1925, the building was used for assembly, lectures and drama. ... When the University of Louisville's master plan for development revealed a serious threat to the Playhouse, many of us went into battle. ... The Chamber Music Society's deep concern did persuade the university to number the parts of the Playhouse and to reconstruct it at a cost of $1 million. It rests now, with its still-charming lines, at a busy intersection between Second and Third Streets.

"A Matter of Money" provided the following informative details concerning the costs involved in presenting the concerts. It was written by the immediate past-president at the time of the 50th Anniversary, Sara L. Creed: Loyal supporters have always been generous with both their allegiance and their checkbooks, allowing us to grow in musical excellence and keep up with rising costs of the best chamber music groups. ... The first season was launched on $500 collected from chamber-music enthusiasts anxious to see Louisville launch a program series. ... By the fifth season, the Budapest Quartet alone cost a princely sum--$400—almost as much as the entire first season.

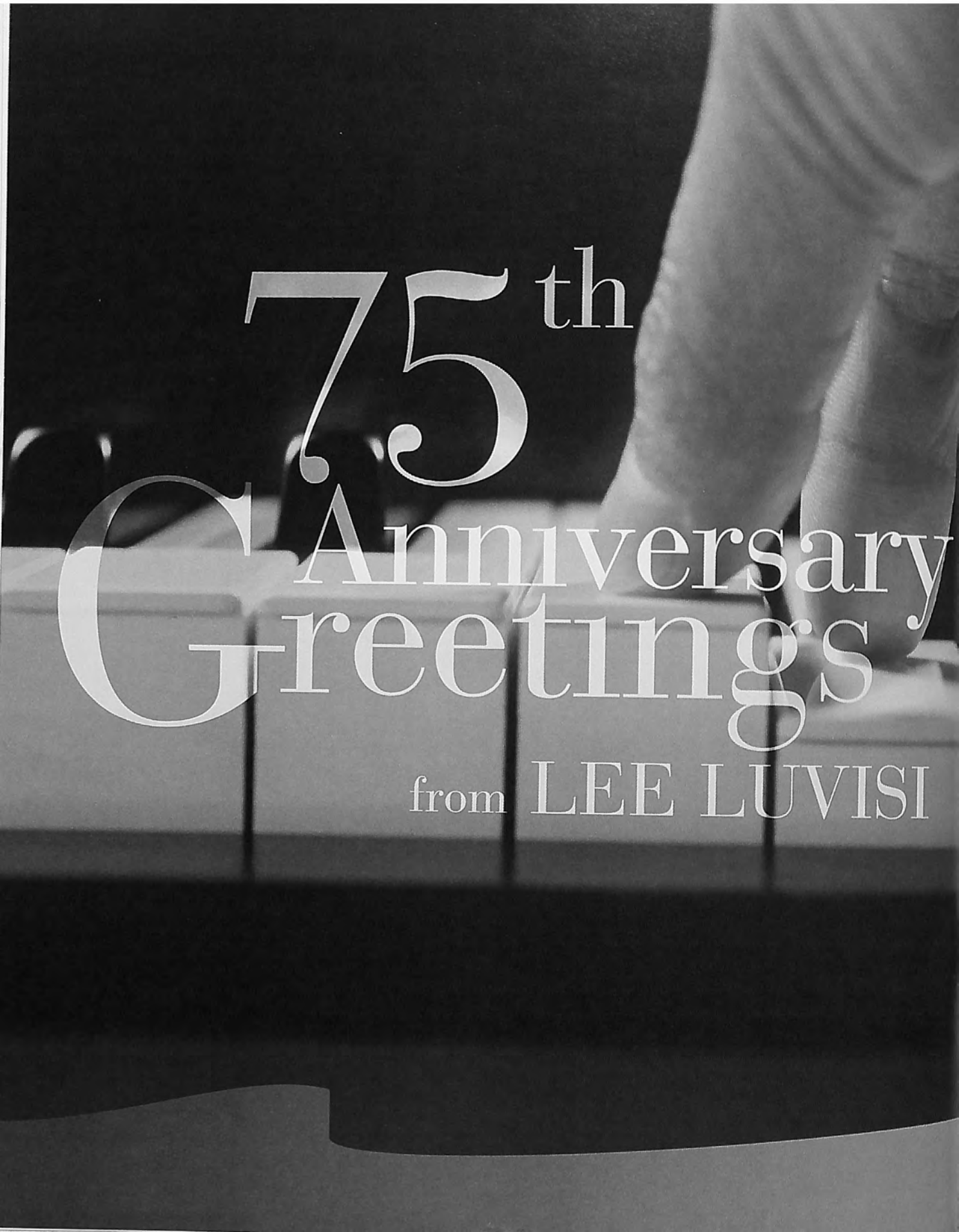
Through the years chamber-music groups that have developed a special relationship with Louisville, like the Budapest, the Juilliard Quartet and the Beaux Arts Trio, have shown some flexibility in their normally rigid fee structure for their CMS appearances. ... Today [1988] artists' fees for a five-concert season are over $40,000; the highest priced group each season is now $12,000 —not the Budapest's $400 of old. Yet, we are still registering bargains as musical contracts go. ... The generosity of the audience remains the sustaining financial support of the Chamber Music Society, and that is as its founders wanted it to be. ...The future looks bright—but expensive. Chamber music-lovers will continue to be asked to support this special series of their music. In another 25 years, we'll look back in amazement that we could bring Louisville the Juilliard and the Tokyo and the Stuttgart and other groups of such quality for a mere $40,000!

THE PAST TWENTY-FIVE YEARS:

Let us begin a brief retrospective on the past twenty-five years by taking up the topic with which past-president Sara Creed ended the discussion in 1988: "A Matter of Money." Elsewhere in her article she stated that the artist fees for the 1987-88 50th anniversary season cost $43,250. For comparison the artist fees for this 75th anniversary will cost $74,500. Yet that is for this special year, and does not represent what regular seasons have cost during the past decade. We have had to stay within $48-50,000 for artist fees on a regular basis, which is not that much more than expended a quarter of a century ago.
One piece of the financial plan for the future is the participation of the society in the Kalichstein-Laredo-Robinson International Trio Competition. In 2003 the Board of Directors chose to invest in a collaborative venture with 20 chamber music societies, including Caregie Hall, to form a bi-annual international award for up-and-coming piano trios. The winners are awarded concerts with each contributing presenter, as well as a recording contract. For the Chamber Music Society's one-time investment of $30,000 we present the winners on our series every other year in perpetuity. What I find absolutely astounding is the fact that a Society which has lost half of its subscriber base since its 50th anniversary, for various reasons which is a topic for another time, has yet been able to present seasons with the same level of quality and lack of compromise that characterized the first fifty years. This is completely due to the continuing generosity of donors at various levels of giving who remain even more the sustaining support for the Society as they did at the time of its 50th year. It is they who allow us to continue.

With regard to programming, there have been some very special presentations which I will highlight briefly below. And there has been an effort to expand the variety of offerings. In 1988 we were still building seasons around the presentation of a single ensemble each year—the Budapest Quartet having been replaced by the Juilliard Quartet. We now present several of the finest string quartets on a regular basis. We have tried each season to schedule an event of mixed instrumentation. With regard to repertoire, it is interesting to note that through 1988 we had only presented three of the fifteen Shostakovich string quartets. During the past twenty-five years we have presented ten more, and have only two remaining to complete our hearing of this most important body of work. In terms of classic masters, we have presented Beethoven 47 times, Mozart 37 times, Brahms 21 times, Schubert 17 times, Haydn 16 times, and Mendelssohn and Dvorák 10 times each. As to special events, in 1990 we presented the Orpheus Chamber Orchestra. In 1998, to celebrate the bicentennial of the University of Louisville, we presented Chicago Pro Musica performing "L'histoire du Soldat" by Stravinsky complete with narrator and mime. Later that same year we recreated live a recording by the Chamber Music Society of Lincoln Center with pianists Lee Luvisi and Gilbert Kalish performing the Bartok Sonata for Two Pianos and Percussion. In 2000 we presented The New York Festival of Song with "Evidence of Things Not Seen" by Ned Rorem—a cycle of 36 songs for four voices and piano in all combinations. In 2002 Kurt Ollmann, baritone, and pianist Jeffry Peterson performed a Mahler lieder recital. In 2003 we continued the presentation of renowned early music ensembles with Musica Antiqua Köln under Reinhard Goebel. In 2004 and 2009 we scheduled the excellent new music ensemble eighth blackbird, which has gone on to be the premier group in this genre. This special 75th season will present Chicago Pro Musica and the masterpiece "Pierrot Lunaire" by Arnold Schoenberg on the 100th anniversary of its composition. And with regard to standard chamber music ensembles during the past twenty-five years we joined nineteen other presenters, including Carnegie Hall, in establishing the Kalichstein-Laredo- Robinson International Trio Award which has given and will continue to give us stunning performances by young piano trios.

- Acton Ostling, Jr.


75th
Anniversary
Greetings
from LEE LUVISI

Louisville native Lee Luvisi was a student of Chamber Music Society founder and music dean Dwight Anderson who went on to study with Rudolf Serkin at Philadelphia's Curtis Institute of Music. Upon graduation he became the youngest faculty member in the history of that institution. In 1963 he assumed the position of Artist-in-Residence at the University of Louisville, beginning a long tenure as Professor of Piano. His artistry was further acknowledged when he became an Artist Member of The Chamber Music Society of Lincoln Center. Given this distinguished career, he has appeared more times as an individual artist on concerts of our Chamber Music Society than any other performer, beginning in 1970 and continuing for three decades. He has provided the following reflections for our Diamond Anniversary:

Upon my return to Louisville to live in the early sixties I was blessed to be embraced in friendship by Fanny Brandeis, Emmy Smith and Gerhard Herz, the triumvirate that comprised the heart, soul and spirit of the Chamber Music Society until their last days.

Their sustained ideals and passion for this most intimate of musical art forms created what is now not only one of the oldest such organizations in the country, but one known and valued by the highest quality chamber musicians around the world.

How can those old enough like myself ever forget the musty, creaky, clanking old Playhouse where the Budapest Quartet played so magnificently for ... what was it, 25 consecutive years? (Nor their last minute substitution of Schubert's two-cello quintet when they realized Piatigorsky was in the audience?) Nor fabulous ensembles like the old Juilliard Quartet, the Beaux Arts Trio and countless other first-rate groups large and small?

Early on I was invited to join what by then was an enlarged CMS board. For several years I witnessed (endured) sometimes heated discussions concerning the very essence of what chamber music should be. There were purists who insisted that chamber music meant string quartet and string quartet only. Period. To some, the very notion of adding a piano to the scene was little short of an obscenity. The human voice was not even to be mentioned, much less considered. Had such views prevailed (hardly, with Fanny, Emmy and Gerhard around!), today's Society, if it had ever survived, would exist solely on a revolving diet of Haydn-Mozart-Beethoven-Schubert string quartets! (Of course, one could certainly do worse, but ...)

I shall always remain grateful to the CMS for the opportunities to make music "at home" with some of the finest colleagues and ensembles of the time (the Juilliards, Guarneris, Emersons), but also individuals (alas, all gone now) such as Sidney Harth (Beethoven's complete violin sonatas), David Soyer (Beethoven's complete cello sonatas), beloved Jan DeGaetani and numerous others. Many wonderful memories for me.

May the CMS continue to keep chamber music alive and well in Louisville for many years to come!

-Lee Luvisi

75 YEARS OF CHAMBER MUSIC EXCELLENCE:

A Chronology of all artists' appearances with the Chamber Music Society of Louisville

1st Season, 1938 – 1939
Kathleen Parlow, violin and Gunnar Johansen, piano
The Gordon String Quartet
The Coolidge Quartet
The Heermann Trio

2nd Season, 1939 – 1940
The Budapest String Quartet
The Stradivarius Quartet
Marcel Hubert, cello and Harold Dart, piano

3rd Season, 1940 – 1941
Ralph Kirkpatrick, harpsichord and Lois Wann, oboe
Belgian Piano-String Quartet
The Coolidge Quartet

4th Season, 1941 – 1942
The Trio of New York
The Musical Art Quartet
The Pro Arte Quartet

5th Season, 1942 – 1943
The Budapest String Quartet
The Coolidge Quartet
The Stradivarius Quartet

6th Season, 1943 – 1944
The Budapest String Quartet
Gunnar Johansen, piano and Antonio Brosa, violin
The Musical Art Quartet

7th Season, 1944 – 1945
The Budapest String Quartet
The Pro Arte Quartet
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord

8th Season, 1945 – 1946
The Musical Art Quartet
Nikolai Graudan, cello and Joanna Graudan, piano
Philip Manuel, harpsichord and Gavin Williamson, harpsichord
The Budpest String Quartet

9th Season, 1946 – 1947
The Louisville Philharmonic String Quartet with Doris Davis, piano
The Albeneri Trio
The Budapest String Quartet

10th Season, 1947 – 1948
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord
The Budapest String Quartet
The London String Quartet
The Walden String Quartet
The Albeneri Trio

11th Season, 1948 – 1949
The Alma Trio
The Louisville Philharmonic Quartet with William Pickett, baritone and Edna Whitney Louis, viola
The Schneider Piano Quartet
The Budapest String Quartet

12th Season, 1949 – 1950
The Hungarian Quartet
The Louisville String Quartet with Fritz Magg, cello and Carl Genovese, oboe
The Budapest String Quartet
The New York Piano Quartet
The New York Piano Quartet

13th Season, 1950 – 1951
The Aleneri Trio
The Louisville String Quartet, with Edna Whitney Louis, violist; Renato Mastropaolo, cello; and Calvin Bisha, double bass
The Budapest String Quartet
The New York Piano Quartet
Alexander Schneider, violin and Eugene Istomin, piano

14th Season, 1951 – 1952
The Albeneri Trio
The Miami University String Quartet with George Seltzer, clarinet
The New York Piano Quartet with Philip Sklar, double bass
The Budapest String Quartet

15th Season, 1952 – 1953
The New Music String Quartet
The Louisville String Quartet with Edna Whitney Louis, viola and Renato Mastropaolo, cello
The New York Piano Quartet
The Budapest String Quartet
The Amadeus Quartet

16th Season, 1953 – 1954
Nikolai Graudan, cello and Joanna Graudan, piano
Quartetto Italiano
The Juilliard String Quartet
The Albeneri Trio
The Amadeus Quartet

17th Season, 1954 – 1955
The New Music Quartet
Quintetto Boccherini
The Budapest String Quartet
The Louisville String Quartet with Conrad Crocker, flute
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

18th Season, 1955 – 1956
The Amadeus Quartet
The Albeneri Trio
Mack Harrell, baritone and Sergus Kagen, piano
The Budapest String Quartet with Gregor Piatigorsky, cello

19th Season, 1956 – 1957
The Juilliard String Quartet
The Louisville String Quartet with Dennis Larson, oboe
The Vienna Octet
The Budapest String Quartet
The Smetana Quartet

20th Season, 1957 – 1958
The Alfred Deller Trio
The Barylli Quartet
The Albeneri Trio
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

21st Season, 1958 – 1959
The Vienna Octet
Ianos Starker, cello and Bela Boszormenyi-Nagy, piano
The Budapest String Quartet
Quartetto Italiano

22nd Season, 1959 – 1960
Camera Concerti
The Begh String Quartet
The Albeneri Trio
The Amadeus Quartet
The Budapest String Quartet with Walter Trampler, viola

23rd Season, 1960 – 1961
The New Danish Quartet
The Juilliard String Quartet
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano
The Vienna Octet
Adele Addison, soprano and James Payne, piano

24th Season, 1961 – 1962
New York Pro Musica with Noah Greenberg, conductor
The Pasquier Trio
The Amadeus Quartet
The Budapest String Quartet
The Juilliard String Quartet

25th Season, 1962 – 1963
New York Pro Musica with Noah Greenberg, conductor
The Paganini Quartet of the University of California at Santa Barbara
The Budapest String Quartet
Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and John Barrows, horn

26th Season, 1963 – 1964
The Carnegie Fine Arts String Quartet
The Amadeus Quartet (concert in memory of President Kennedy)
The Budapest String Quartet
The Baroque Chamber Players
The Alma Trio

40th Season, 1977 – 1978
The Guarneri String Quartet
The Festival Winds
The St. Paul Chamber Orchestra
The Juilliard String Quartet with Lee Luvisi, piano
Hermann Prey and Michael Krist, piano

41st Season, 1978 – 1979
The Beaux Arts Trio
Concentus Musicus of Vienna
The Juilliard String Quartet
Jean-Pierre Rampal, flute and John Steele Ritter, harpsichord
The Tokyo String Quartet

42nd Season, 1979 – 1980
The Cleveland String Quartet
New York Chamber Soloists
The Beaux Arts Trio
The Juilliard String Quartet
The Schneider-Luvisi Quartet

43rd Season, 1980 – 1981
Tashi
Hermann Prey, baritone and Michael Krist, piano
The Juilliard String Quartet
Concert Royal with New York Baroque Dance Company
The New York String Quartet

44th Season, 1981 – 1982
The Beaux Arts Trio
The New World String Quartet
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet

45th Season, 1982 – 1983
The American String Quartet
The Polish Chamber Orchestra with Jerzy Maksymiuk, conductor
Maureen Forrester, contralto and Derek Bampton, piano
The Juilliard String Quartet
The Muir String Quartet

46th Season, 1983 – 1984
The Lindsay String Quartet
Music from Marlboro
Richard Stoltzman, clarinet and Irma Vallecillo, piano
The Ridge String Quartet
The Juilliard String Quartet
The Emerson String Quartet

47th Season, 1984 – 1985
Ianos Starker, cello and Charles Webb, piano
The Beaux Arts Trio
Ianos Starker, cello and Shigeo Neriki, piano
The Chamber Music Society of Lincoln Center
The Juilliard String Quartet

48th Season, 1985 – 1986
Elly Amerling, soprano and Rudolf Jansen, piano
The Emerson String Quartet with Lee Luvisi, piano
The Juilliard String Quartet
The New York Chamber Soloists
Tashi

49th Season, 1986 – 1987
The Chamber Music Society of Lincoln Center
The Tokyo String Quartet
Pomerium Musices
The Juilliard String Quartet
The Stuttgart Chamber Orchestra with Patrick Strub, conductor

50th Season, 1987 – 1988
Hermann Prey, baritone and Leonard Hokanson, piano
The Guarneri String Quartet with Lee Luvisi, piano
The Dorian Wind Quintet with Claude Frank, piano
The Juilliard String Quartet
The Beaux Arts Trio

51st Season, 1988 – 1989
The Emerson String Quartet
The Buswell – Parnas – Luvisi Trio
The American Chamber Players
The Juilliard String Quartet
The Vienna Chamber Ensemble

52nd Season, 1989 – 1990
Music from Marlboro
Arnold Steinhardt, violin and Lee Luvisi, piano
The Cleveland Quartet
The Aulos Ensemble
The Juilliard String Quartet

53rd Season, 1990 – 1991
The Chamber Music Society of Lincoln Center
Orpheus Chamber Orchestra
The Juilliard String Quartet
The Cavani String Quartet
Peter Schreier, tenor and Armen Guzelimian, piano

54th Season, 1991 – 1992
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet with Lee Luvisi, piano
The American Chamber Players
The Lark Quartet

55th Season, 1992 – 1993
The Juilliard String Quartet
The Mendelssohn String Quartet
Tashi
The Chamber Music Society of Lincoln Center
The Shanghai Quartet

56th Season, 1993 – 1994
The Juilliard String Quartet
Tafelmusik
Saturday Brass Quintet
The Emerson String Quartet with Carol Wincenc, flute
The Lark Quartet with Tom Gallant, oboe

57th Season, 1994 – 1995
Ani Kavafian, violin and Lee Luvisi, piano
The Juilliard String Quartet
Chicago Pro Musica
Guarneri String Quartet
Berlin Philharmonic Wind Quintet

58th Season, 1995 – 1996
Manhattan String Quartet
John Sharp, cell and Anton Nel, piano
The Juilliard String Quartet
The King's Noyse
The Beaux Arts Trio

59th Season, 1996 – 1997
The Juilliard String Quartet
The Brentano String Quartet with Ignat Solzhenitsyn, piano and Todd Palmer, clarinet
The Chamber Music Society of Lincoln Center
Theresa Santiago, soprano and Jeremy Denk, piano
The Emerson String Quartet

60th Season, 1997 – 1998
Guarneri String Quartet with Lee Luvisi, piano
Kalichstein - Laredo - Robinson Trio
Chicago Pro Musica with Carl Gpapentine, narrator and T. Daniel, mime
The Ying Quartet
The American Chamber Players

61st Season, 1998 – 1999
Gilbert Kalish, piano; Lees Luvisi, piano; Richard Fitz, percussion; and Gordon Gottlieb, percussion
Yizhak Schotten, viola; Erling Bengtsson, cello; and Katherine Collier, piano
The Artis Quartet
Dorian Wind Quintet with Richard Ormrod, piano
The Juilliard String Quartet

62nd Season, 1999 – 2000
The Emerson String Quartet
The Peabody Trio with Phyllis Bryn-Julson, soprano
Artemis Quartet
The New York Festival of Song
The Ying Quartet with Anton Nel, piano

63rd Season, 2000 – 2001
The Juilliard String Quartet
The Debussy Trio
Pacifica Quartet
The Chamber Music Society of Lincoln Center
Musicians from Marlboro

64th Season, 2001 – 2002
Guarneri String Quartet
Kalichstein – Laredo – Robinson Trio
The Los Angeles Piano Quartet
Artemis Quartet
The American Brass Quintet

65th Season, 2002 – 2003
The Emerson String Quartet
Kurt Ollmann, baritone and Jeffry Peterson, piano
The Juilliard String Quartet
The Chicago Chamber Musicians
The Beaux Arts Trio

66th Season, 2003 – 2004
Miró Quartet
Musica Antiqua Koln with Reinhard Goebel, director
The Takács Quartet
Eroica Trio
Pacifica Quartet with Ursula Oppens, piano

67th Season, 2004 – 2005
The Juilliard String Quartet
eighth blackbird
The Los Angele Piano Quartet with Kurt Ollmann, baritone
Orion String Quartet
The American Chamber Players

68th Season, 2005 – 2006
Claremont Trio
Miami String Quartet
Chicago Pro Musica
Berlin Philharmonic Wind Quintet
The Emerson String Quartet

69th Season, 2006 – 2007
The Czech Nonet
The Los Angeles Guitar Quartet
The Takács Quartet
Kalichstein – Laredo – Robinson Trio
Cavani String Quartet

70th Season, 2007 – 2008
Trio Con Brio Copenhagen
The Juilliard String Quartet
The Diaz Trio
The Chamber Music Society of Lincoln Center
The Artemis Quartet

71st Season, 2008 – 2009
St. Lawrence String Quartet
The American Brass Quintet
From the Chicago Symphony:
Robert Chen and John Sharp
with Jorge Federico Osorio
Music From Copland House
The Emerson String Quartet

72nd Season, 2009 – 2010
Brentano String Quartet
eighth blackbird
Metropolitan Museum Artists in Concert
Members of the Takács Quartet
Atos Trio

73rd Season, 2010 – 2011
Berlin Philharmonic Wind Quintet
The Juilliard String Quartet
Shanghai Quartet
The American Chamber Players
Trio con Brio Copenhagen

74th Season, 2011 – 2012
Jerusalem Quartet
Metropolitan Museum Artists in Concert
The Emerson String Quartet
Morgenstern Trio
Euclid Quartet and Carpe Diem String Quartet

75th Season, 2012 – 2013
The Takács Quartet
Chicago Pro Musica with Lucy Shelton, soprano
Kalichstein – Laredo – Robinson Trio
Pacifica Quartet with Ursula Oppens, piano
Tokyo String Quartet

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PROGRAM

CHICAGO PRO MUSICA
with LUCY SHELTON, SOPRANO

November 4, 2012

Comstock Concert Hall
University of Louisville School of Music

Der Hirt auf dem Felsen
(The Shepherd on the Rock), D. 965 (1828) — **Franz Schubert** (1797-1828)

Piano Quintet in A Major, D. 667, "Trout" (1819) — **Franz Schubert**
Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

INTERMISSION

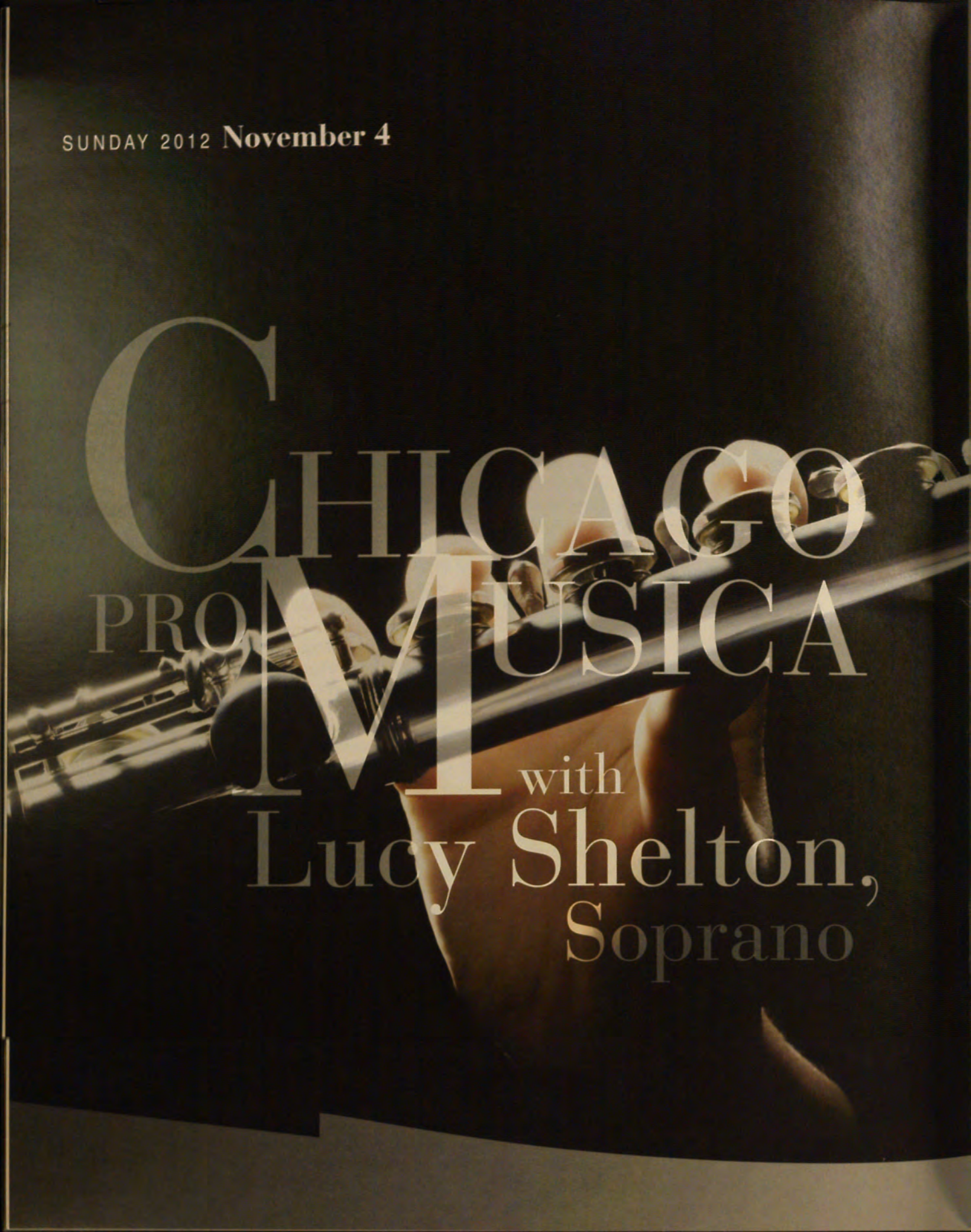
***Pierrot Lunaire*, Op. 21** (1912) — **Arnold Schoenberg** (1874-1951)

Part One
1. *Mondestrunken* (Moondrunk)
2. *Columbine*
3. *Der Dandy* (The Dandy)
4. *Eine blasse Wäscherin* (A Pallid Laundrymaid)
5. *Valse de Chopin* (Chopin Waltz)
6. *Madonna*
7. *Der kranke Mond* (The Sick Moon)

Part Two
8. *Nacht (Passacaglia)* (Night)
9. *Gebet an Pierrot* (Prayer to Pierrot)
10. *Raub* (Theft)
11. *Rote Messe* (Red Mass)
12. *Galgenlied* (Gallows Song)
13. *Enthauptung* (Beheading)
14. *Die Kreuze* (The Crosses)

Part Three
15. *Heimweh* (Homesick)
16. *Gemeinheit!* (Mean Trick)
17. *Parodie* (Parody)
18. *Der Mondfleck* (The Moonspot)
19. *Serenade*
20. *Heimfahrt (Barcarole)* (Journey Home)
21. *O Alter Duft* (O Ancient Scent)

Chicago Pro Musica is pleased to present this masterwork of the 20th century celebrating the 100th anniversary of its composition. *Pierrot Lunaire* was completed July 9, 1912 and premiered on October 16th.


SUNDAY 2012 November 4
CHICAGO
PRO MUSICA
with
Lucy Shelton,
Soprano

CHICAGO PRO MUSICA
with LUCY SHELTON, SOPRANO

Comstock Concert Hall
University of Louisville School of Music

Der Hirt auf dem Felsen
(The Shepherd on the Rock), D. 965 (1828) — **Franz Schubert** (1797-1828)

Piano Quintet in A Major, D. 667, "Trout" (1819) — **Franz Schubert**
Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

INTERMISSION

***Pierrot Lunaire*, Op. 21** (1912) — **Arnold Schoenberg** (1874-1951)

Part One
1. *Mondestrunken* (Moondrunk)
2. *Columbine*
3. *Der Dandy* (The Dandy)
4. *Eine blasse Wäscherin* (A Pallid Laundrymaid)
5. *Valse de Chopin* (Chopin Waltz)
6. *Madonna*
7. *Der kranke Mond* (The Sick Moon)

Part Two
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CHICAGO PRO MUSICA

Mathieu Dufour, flute
and piccolo
John Bruce Yeh, clarinet
and bass clarinet
Albert Igolnikov, violin
Baird Dodge, violin
and viola
Daniel Katz, cello
Michael Hovnanian, bass
Nolan Pearson, piano

Honored with the 1986 Grammy® Award for Best New Classical Artist, the only ensemble in the history of the National Academy of Recording Arts and Sciences ever to achieve this distinction, Chicago Pro Musica has earned an international reputation for its dynamic performances of a widely varied repertory. The ensemble comprises several virtuoso musicians from the Chicago Symphony Orchestra, organized in 1979 by clarinetist John Bruce Yeh. Although their repertory ranges from the baroque to the present day, a major portion of Chicago Pro Musica concerts is devoted to introducing works by living composers and to performing twentieth-century masterpieces. They perform regularly around the United States, as well as in nationally-broadcast live studio concerts on WFMT Radio. Chicago Pro Musica's award-winning record albums and CDs for Reference Recordings feature suites from Stravinsky's *The Soldier's Tale* and Walton's *Façade* as well as transcriptions of works by Richard Strauss, Scriabin, and Rimsky-Korsakov. Their third recording for Reference includes *Kleine Dreigroschenmusik* (Suite from *The Threepenny Opera*) by Kurt Weill, Edgard Varèse's *Octandre*, *Music for a Farce* by Paul Bowles, and *La revue de cuisine* by Bohuslav Martin . All of these performances have been re-released by Reference Recordings on a 2CD set titled "The Medinah Sessions."

During the 2012-13 season Chicago Pro Musica makes its fourth appearance at the Louisville Chamber Music Society with a performance of Schubert's *Der Hirt auf dem Felsen* and the "Trout" Quintet, as well as Schoenberg's *Pierrot Lunaire*, in observance the work's centenary. Celebrated Soprano Lucy Shelton joins the group for this performance.

LUCY SHELTON, SOPRANO

© Beth Kelly

Winner of two Walter W. Naumburg Awards—as chamber musician as well as solo recitalist—soprano Lucy Shelton continues to enjoy an international career bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. Notable among her numerous world premieres are song cycles by Elliott Carter, Oliver Knussen, Louis Karchin and James Yannatos; chamber works by Carter, Joseph Schwantner, Mario Davidovsky, Augusta Read Thomas, Bruce Adolphe, Alexander Goehr, Poul Ruders, Anne Le Baron, Thomas Flaherty, Warren Benson, Stephen Albert, Lewis Spratlan and Charles Wuorinen; orchestral works by Knussen, Albert, Schwantner, David Del Tredici, Gerard Grisey, Ezra Laderman, Sally Beamish, Virko Baley and Ned Rorem; and an opera by Robert Zuidam.

An avid chamber musician, Shelton has been a guest artist with ensembles such as the Emerson, Mendelssohn and Guarnieri string quartets, the Lincoln Center Chamber Music Society, 21st Century Consort, Speculum Musicae, Da Capo Chamber Players, Sospeso, New York New Music Ensemble, Musica Viva, Da Camera of Houston, eighth blackbird, the Nash Ensemble, Klangform Wien, Schoenberg-Asko, Ensemble Moderne and Ensemble Intercontemporain. Shelton has participated in numerous festivals including those of Aspen, Santa Fe, Tanglewood, Chamber Music Northwest, BBC Proms, Aldeburgh, Caen, Kuhmo, Togo and Salzburg.

Shelton has appeared with leading conductors such as Barenboim, Boulez, Gilbert, Knussen, Rattle, Rostropovich and Slatkin with major orchestras worldwide. Her extensive discography is on the Deutsche Grammophon, Koch International, Nonesuch, NMC, Bridge, Albany and Innova labels.

Der Hirt auf dem Felsen / "The Shepherd on the Rock," D.965
Franz Schubert (1797-1828)

Schubert composed *Der Hirt auf dem Felsen*, D. 965, in the last months of his life. It was a commission from Anna Milder-Hauptmann, a highly-regarded opera singer who had expressed interest in having a work that would allow her a wide range of expression. She collaborated on choosing the text, which accounts, in part, for the dramatic tone. Schubert also included an obbligato part for clarinet, all of which contributes to the question that has been asked: is it a song, an aria or a duet? In some ways it is all of these, but first and foremost, it is a great piece of chamber music.

The first four and the last two stanzas in Schubert's text are from poetry by Wilhelm Müller (the author of texts for *Die Schöne Müllerin* and *Der Winterreise*), but the fifth and sixth stanzas are by another poet, Karl August Varnhagen von Ense (and not by Helmina von Chézy, as occasionally noted). The setting is in three sections, and reflects the shepherd's physical and emotional states. The exceptional quality of the work lies in Schubert's contrast between the portrayal of the shepherd and the immensity of nature in the first and last sections and that of the shepherd's all-consuming personal isolation in the middle section.

In the first part, the lonely shepherd, sitting high on a rock, listens as echoes of his own voice rebound from the valley below. The scene is conveyed in an initially straightforward, uncomplicated text laid out in short stanzas; the music is in the major mode, voice and clarinet echo each other. The further he sends his voice, the brighter it comes back, and greater his desire to be with his distant sweetheart. His own echoes are his only company. In the middle segment, now in minor, the text changes character with longer stanzas and longer lines. The shepherd, consumed by loneliness and desire, gives in to hopelessness and despair. But, in the final section, he returns to life, and, accompanied by the surging clarinet lines, shakes off his feelings of isolation and realizes that it is time to prepare for the coming of spring. The music returns to the major mode and the clarinet "takes it out" on a string of bubbling arpeggios.

Quintet in A Major for Piano and Strings, Op. 114, D. 667 "Trout"
Franz Schubert (1797-1828)

Schubert had a marvelous summer in 1819. He went on a three-month walking tour with his friend, the professional singer, Johann Michael Vogl. One of their destinations was Vogl's birthplace, Steyr, where they met Sylvester Paumgartner, an amateur cellist and enthusiastic performer of chamber music whose group was practicing a work by Hummel. Paumgartner asked Schubert to write piece for the same unusual combination of instruments: piano and a string quartet of violin, viola, cello and double bass. Schubert's response to the was one of the most endearing pieces in the chamber music repertoire. Its nickname comes from his use of one of his earlier songs, *Die Forelle*, as the theme for the variations in the fourth movement.

In the work his treatment of the sonority is especially sensitive. Although the full resonant range in the string ensemble provided a rich foil for the piano, Schubert was cautious about overloading the bass and consequently he keeps the piano largely in the upper register where the subtle percussive quality of the instrument contrasts wonderfully with the warm, bowed lyricism of the strings. The sparkling beauty of the writing has often been attributed to the pleasure he experienced in the district that he once described as "inconceivably lovely." An altogether happy meeting of circumstances resulted in one of his most enjoyable works.

Although Schubert has chosen a classical form for his first movement, he does not follow classical standards for developing it: for him the flow of melodic ideas is more important than creating the strong tensions that are basic to a classical musical thesis. Tension most often comes from the interesting and unpredictable harmonic movement. Themes often have common features; they begin slowly with long note values and increase in movement as the note values become shorter. In the development section, Schubert makes the most of interesting harmonic relationships; starting immediately the third-related key of C Major, he eventually arrives at E$^{\flat}$, a key that could hardly be more distant from the home key, A Major. Varied rhythmic figures enliven the treatment of the thematic material as he works his way to the recapitulation where he begins in the unusual key of the sub-dominant–and a matter of convenience–as the rest of the movement is, for the most part, an exact transposition of the exposition and brings the movement to a close in A Major.

The transparent and calm second movement is slow and in triple meter. As in the first movement, one is captivated by the themes, varied accompaniments, and rhythms. Listening is easy: one idea passes smoothly into another. Mid-way, the movement slows and comes to a stop with a fermata in the key of G Major–and when it starts again, we are in an entirely new key, A$^{\flat}$ Major, and Schubert repeats the first half of the movement in the new key, so that when he arrives at the end, there is again a fermata–this time back in the original key of F Major.

The Scherzo in A Major is a marvelous scamper. By this time it seems as though the piano and the strings are thoroughly

acquainted with each other and prepared for raucous trading off, occasionally measure by measure. The Trio is a gentle reply to the gaiety of the Scherzo. Both segments follow the traditional two-part dance form with the only anomaly being the chromatic maneuvering to achieve C Major (the key of the lowered third degree) instead of the dominant, E Major, at the end of the first part of the Scherzo.

In the fourth movement in D Major, the first five variations follow the two-part structure (bar form, or, aab) of the theme, which is stated in the strings. The first three variations focus on thematic ideas and as he finds new combinations of instruments, he increases the rhythmic activity. In the fourth–minor variation–perhaps recalling the sad reality of the "Trout," the theme nearly disappears in a dramatic outburst of repeated thundering chords. The fifth variation prepares for the Allegretto finale in which Schubert introduces the ingenious darting accompaniment figure from his song that projects the image of a lively trout swimming in a stream.

A jolting "signal," an E in bare octaves in the viola, cello and piano, opens the last movement. As in the first movement, after a number of related tunes and accompaniment figures, the dominant arrives as the second key area with a two-part second theme (strings have *their* tune and the piano has its own dotted figure). After some maneuvering through interesting harmonic changes, and an outburst in D Minor, the harmony comes to a full stop on the subdominant (D Major). Following a measure of silence comes a second "signal" pitch–just as in the very opening of the movement–but now on B, and what follows is a transposition of what has come before. Skirting the development, Schubert takes the segment that began with the octave E and just came to a stop on D Major, transposes it note for note, and finishes neatly back in the home key.

Interestingly, few commentators have anything to say about the large amount of repetition in this work. Rosen doesn't either. His comment focuses on the fact that Schubert uses a classical form, but does not follow classical precepts, that foregoing a development section in a sonata form results in a work without a dramatic conclusion in the classical sense. He then adds that to look for something the composer had no intention of supplying might result in missing the real merits of the composition. In this early and extended chamber work Schubert has no text as he has in the songs to curtail his melodic inventiveness. Here, the cumulative effect of these melodies that have many of the same qualities (but are delightfully different), together with the opportunities for large-scale sectional review, makes a virtue of unimpeded repetition.

***Pierrot lunaire*, Op. 21 (1912)**
Arnold Schoenberg (1874-1951)

Three times seven Poems
from Albert Giraud's
Pierrot lunaire
(German by Otto Erich Hartleben)
for a Speaking Voice
Piano, Flute (also Piccolo),
Clarinet (also Bass Clarinet) Violin
(also Viola) and Violoncello
(Melodramas)
by Arnold Schoenberg
op. 21

The above translation of Schoenberg's title written in his elegant handwriting on the front of the manuscript for his acknowledged masterpiece provides a starting point for a brief introduction of central issues connected with the composition. Following the German *lieder* tradition Schoenberg places the title of the text, the names of poet and translator in the foreground, above the details of the musical setting and his own name. A demonstration that the text is central to the work, Schoenberg indicates that the purpose of the music is not to illustrate the text or to provide a background for its narration. Rather, by capturing the sound of the words, the music should reveal the essence of the poems and penetrate their inner meaning. Music and the words were to be regarded on the same high spiritual level: neither one subservient to the other, but equal.

Albertine Zehme, the Viennese actress who commissioned *Pierrot lunaire*, wrote in a program note for one of her performances entitled "Why I must speak these Songs": "The words we speak should not solely lead to mental concepts, but instead their sound should allow us to partake of their inner experience." She suggests that to accomplish this, "We must have an unconstrained freedom of tone. None of the thousand vibrations should be denied to the expression of feeling. I demand tonal freedom, not thoughts!" Her physical sensitivities to wordsvwere not far from Schoenberg's who wrote in his diary on the day after he had begun the composition: "And I am going in an absolutely new direction. I can sense it. The sounds are here becoming practically animal like in the direct expression of sensuous and spiritual emotions. Almost as if everything were being transmitted directly." In keeping with the spirit of the times in 1912: a "new" direction with the ideal of "direct expression" and the sensuousness of the sounds that engage him as he is working on the composition. Tones were the source of the essence of the work. He wrote once "the color means *everything*, the notes mean absolutely *nothing*."

The singer and the composer shared a sensitivity toward text and an understanding of tone as absolute only in its fullest or greatest range of expression, or, as Zehme writes in that same note: "For our poets and composers to communicate, we need both the tones of song as well as those of speech. My unceasing striving in search of the ultimate expressive capabilities for the 'artistic experience of tone' has taught me this fact."

In composing *Pierrot lunaire*, Schoenberg chose twenty-one poems from a collection of fifty rondels by the Belgian Symbolist poet, Albert Giraud, published in a translation by Otto Erich Hartleben. By all accounts Hartleben's work is more of a creative response to the poems than a literal translation of the text, and to that Schoenberg added another element of poetic interpretation by culling poems and ordering them in three groups, each with a quasi focal point. In the first, the association is made between Pierrot, the poet, and moonlight as the source of poetry; a series of encounters are rendered poetic, beginning with the moon and poetry and ending with martyrdom and illness. In the second group, life is dark and threatening, laughter is banished, rude actions and ambition are punished; and in the third group, nostalgia for the past, return of delight in poetry, moonlight, and mean fun act to banish sorrow.

To realize the text, Schoenberg requested an ensemble of five performers who play nine instruments (flute/piccolo, violin/viola, clarinets in A and B♭ and B♭ bass clarinet, cello and piano). Each of the pieces requires a different instrumentation ranging from one number that requires only solo flute (#7) to another that uses the principal eight instruments (#21). All manner of special instrumental techniques that were current in 1912 are found in the score, but the speaker is asked to do much more than that. As there are relatively few sung tones in the whole work, they are extremely important, and as isolated sung pitches among the spoken ones, they constitute an important ingredient in the large selection of ornamental vocal techniques, which include glissandos, whispering, very thin tones or tonelessness, mordents or shakes. The performer is also requested to precisely reproduce the rhythms as if singing, and to take no more freedom than that. In addition the singer is required to alter no tones when *singing*, and to differentiate that from *speaking* in which the tone is sounded but is immediately changed by either a rise or a fall in pitch, and by connecting each sound or syllable to the next one, the consonants are turned into vowels. To execute the text in Zehme's spirit, the speaker must exploit her own full range of vocal expression. Finally, she is also asked to perform the music only as written, which, according to Schoenberg's preface, embodies all the ingredients that were important to him, and no more. He explains that expressing emotions or interjecting interpretation in the performance in any way would not be adding, but ultimately would be subtracting something from the music.

Listening to *Pierrot lunaire* is a worthy challenge. The texts are not always easy to comprehend, even when read or listened to without the added demands of the musical setting. But there are many rewards coming to the person who tries. Occasionally one is admonished to pay little attention to the poetry, either because it is so illusive that it is impenetrable, or because it is nonsense. What is true is that in his endeavor to find the musical and spiritual equivalent to the poetic inspiration, Schoenberg did pay close attention to the impact it made on his heart and mind and created a complex that, when carefully scrutinized, yields rich rewards on many levels, some of which are immediately perceived, while others emerge only after numerous encounters. In the end, it is wise to take Schoenberg at his word, and let the particular sound of the setting of individual poem be the guide to the essential meaning of the symbiosis of text and music that is more than the sum of the parts.

- Dr. Jean Christensen

Dr. Jean Christensen will present the pre-concert lecture in room 130, School of Music, between 2 and 2:45 PM. The subject of Dr. Christensen's dissertation was Schoenberg's oratorio, Die Jakobsleiter.

Special *Pierrot lunaire* Workshop, October 27

Under the direction of Dr. Christensen, graduate students at the School of Music will present a special workshop on Saturday, October 27 starting at 3 PM in the Green Room of the School of Music. Ermir Bejo (composition), Hong-da Chin (flute), Claire Divizio (voice) and Kaylyn Kinder (music history) will introduce, discuss and demonstrate specific aspects of Schoenberg's masterwork, *Pierrot lunaire*. By addressing some special qualities of the work, the participants aspire to stimulate a responsive experience for listeners. The session is expected to finish approximately at 4:30, and is open to the public.

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University Jazz Combos

Woody Shaw Combo
Directed by Tyrone Wheeler

Clark Terry Combo
Directed by Ansyn Banks

International Combo
Directed by Mike Tracy

Monday Evening
November 5, 2012
7:30 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Stella by Starlight — Victor Young, arr. Joe Hanna

Children of the Night — Wayne Shorter

Woody Shaw Combo

Joe Hanna, *trumpet* Isaac Poole, *guitar*
Michael Montgomery, *bass*
Isaiah Baker & Ben Hogan, *drums*
Tyrone Wheeler, *director*

Ice Fall — Chris Cheek

Bud Powell — Chick Corea

Clark Terry Combo

Dylon Jones & John Driver, *alto saxes*
Tom Coovert, *guitar* John Gardner, *bass*
Matt McClinton, *vibes* Coty Johnson, *drums*
Ansyn Banks, *director*

Beatrice — Sam Rivers

Birdlike — Freddie Hubbard

International Combo

Samir Kambarov, *alto sax* Javier Perez, *guitar*
Diego Lyra, *piano*
Jose Oreta, *bass* Bruno Souza, *drums*
Mike Tracy, *director*

New Music Festival presents

Electronic Music

Wednesday, November 7, 2012 at 8:00 p.m.
Rauch Planetarium

PROGRAM

Trinity — Sydney Hodkinson (b. 1934)

Jennifer Potochnic, *english horn*

Bloomy Girls — Video by Takagi Masakatsu, Music by João Pedro Oliveira

video

Untitled 15 — Howard Sandroff (b. 1949)

Howard Sandroff, *computer*

Nebulae — Stephen Andrew Taylor (b. 1965)

Roseanna Shafer, *harp*
Stephen Andrew Taylor, *electronics*

The Ancient Path — John Ritz (b. 1978)

Michael Tunnell, *corno da caccia*
John Ritz, *electronics*

Sinus Aestum — Bret Battey (b. 1967)

video

Louisville Electronic Improv Ensemble
Hong-Da Chin, *flutes* Chris Kinkaid, *electric guitar & electronics*
Michael Montgomery, *bass guitar*
Krzysztof Wolek & Zach Thomas, *computers*

PROGRAM NOTES

Trinity - Sydney Hodkinson

No sooner do the "music-machines" acclimate themselves to producing non-tonegato notes when the tones sow the seeds of temporary destruction, causing the machines to revert back toknown territory (gradually becoming a mélange of music the whole world knows and loves). This action seis to drive them further out into an ethereal space. The work is primarily based on the rotation of two simple ervallic cells, the minor and major second. These cells become influtenced by the "terra-firma" mixture and gidally re-adjust themselves into more tonal collections.

Trinity, approximately 6 minutes in duration, was commissioned by Thomas StacEnglish hornist of the New York Philharmonic Orchestra, and was complete in March of 1972 in St. Paul, Minnota. Stacy gave the premiere performance in Alice Tully Hall, New York City, on May 11, 1976.

- Sydney Hodkinson

Bloomy Girls - Takagi Masakatsu & João Pedro Oliveira

The soundtrack for the video *Bloomy Girls* tries to establish a dialog between the usic and the image, in both technical and artistic ways.

Technically, the type of image synthesis and transformations used in the video sugge the use of synthetic sounds (most of them created through the use of granular synthesis techniques, as well other computer generated sounds). These synthetic sounds are used together with recorded and subsequen transformed female voice sounds, that specifically relate to the suggestions of the images of girls, in the vid

The music of *Bloomy Girls* received the 1st Prize at the Roma Soundtrack Competin.

- João Pedro Oliveira

Untitled 15 - Howard Sandroff

This work began its life as an interactive gallery sound installation created for the nic Peripheries Exhibition in Bremen, Germany. Shortly after the close of the exhibit, I was asked to create a rformance piece out of the installation. So, I added a beginning and an end. I've performed the piece in Chicgo and Beijing at the Musicacoustica Festival, 2011.

- Howard Sandroff

Nebulae - Stephen Andrew Taylor

One of my goals in *Nebulae* is to enable the harp to do things it can't do in the real wold--long sustaining sounds and slow, sliding glissandos. A computer processes the harp's sound (sometimes wth a cavernous reverb) and also accompanies it with a choir of glass harmonicas gliding slowly from pitch to pitch. The long, drifting sounds I was imagining reminded me of photographs of nebulas, giant dust clouds in deep space--so vivid and luminous, but impossibly distant and vast at the same time. When I was planning the wok I knew there would be a video component based on paintings by Hua Nian; we have chosen her images for their abstractions, rather than straightforward depictions of the real thing. The drifting, changing shapes on the screen are partially controlled by the movement of the harpist's hands playing the piece.

Nebulae is dedicated to Hua Nian and Ann Yeung, who collaborated with me for the premiere at the World Harp Congress in Dublin, July 2005.

- Stephen Andrew Taylor

The Ancient Path - John Ritz

In 1841 Thomas Carlyle wrote "Science has done much for us; but it is a poor science that would hide from us the great deep sacred infinitude of nescience, whither we can never penetrate, on which all science swims as a mere superficial film. This world, after all our science and sciences, is still a miracle; wonderful, inscrutable, magical and more, to whosoever will *think* of it."

Materialism and the intrusive presence of *things* have put out the light in our souls and turned us into a generation of zombies. It is by *not* thinking that we cease to wonder. We cover our deep ignorance with words and the popular jargon of science, but we are ashamed to wonder, we are afraid to whisper "mystery". *The Ancient Path* is about journeying - the ecstatic searching for that which is elusive and ineffable, that which dwells just beyond the impenetrable cloud of unknowing.

- John Ritz

Sinus Aestum - Bret Battey

Sinus Aestum (Bay of Billows) is a smooth, dark lunar plain articulated by threads of white dust, like the tips of flowing waves. Drawing from this image, the sound and image composition *Sinus Aestum* presents one sound-synthesis process and nearly 12,000 individual points, which are continually transformed and warped, restrained and released, without cuts, to form compound, multi-dimensional waves of activity moving through unstable states between plateaus of pitch and noise. Mathematical processes are transformed into a contemplation of the continual ebb and flow of human experience. *Sinus Aestum* is the third in my *Luna Series* of video-music works, which explore the potentials of editless composition with a specific custom audio technique (Compressed Feedback Synthesis) and animation algorithm (which involves 2D and 3D rotational algorithms and Brownian noise displacement applied to masses of individual points). These works also reflect a sensibility formed by the experience of Vipassana meditation practices.

- Bret Battey

Louisville Electronic Improv Ensemble

The University of Louisville Electronic Improv Ensemble was founded in September 2012. The ensemble comprises of faculty and students from the University of Louisville Computer Music Studies interested in working at the crossroads of free improvisation and electronic music, thus expanding their compositional palette and performance experience.

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, November 8, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

SPECIAL LECTURE BY NEW MUSIC FESTIVAL GUEST COMPOSER SYDNEY HODKINSON

"A Curmudgeon Confab"

Born in Winnipeg, Manitoba in 1934, Sydney Hodkinson received his Bachelor and Master of Music Degrees from the Eastman School of Music where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. Hodkinson received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolo Castiglioni, Ross Lee Finney and George B. Wilson. Brief private studies with Benjamin Britten and Luigi Dallapiccola ensued.

Dr. Hodkinson has taught at the Universities of Virginia, Ohio and Michigan and, during 1970-72, served as artist-in-residence in Minneapolis under a grant from the Ford Foundation Contemporary Music Project. He joined the faculty of the Conducting and Ensembles Department of the Eastman School of Music of the University of Rochester in 1973, assuming the directorship of the Eastman Musica Nova Ensemble and later, the Kilbourn Orchestra. During 1984-86, he served as Meadows Distinguished Professor of Composition at Southern Methodist University, and in 1991 was Visiting Professor of Composition at the University of Western Ontario. In 1995, Hodkinson assumed teaching duties in the Composition Department at the Eastman School until his retirement in January of 1999. Since then, he has conducted the New Music Group at Oberlin College (2001), served as Visiting Professor of Composition at Indiana University (2002), Duke University (2003), and in 2004 accepted the Almand Chair of Composition at Stetson University, Deland, FL. Hodkinson also currently conducts the Contemporary Ensemble and serves as a composer-in-residence at the Aspen Colorado Music Festival and School. During the Spring of 2012, he was awarded the Bolcom extended residency in composition at the University of Michigan and in March 2012 served as composer-in-residence at Indiana University.

Hodkinson has written over 280 works covering a vast range of genres: educational pieces, an incredible variety of chamber music, including six string quartets, a prolific output of choral, operatic and vocal music, and large orchestral canvases, with concerti for English Horn, voice, violin, and clarinet. His Seventh and Ninth Symphonies are scored for large wind ensemble.

Awards include the National Institute of Arts and Letters, Guggenheim Foundation, the Canada Council, the National Endowment for the Arts, International Congress of Jeunesses Musicales, Farnsley Prize of the Louisville Orchestra, Danforth Foundation, and the Ford Foundation. Compositions by BMI affiliate Hodkinson appear in the catalogs of Theodore Presser, American Composers Alliance, Associated Music Publishers (G. Schirmer), Ludwig Music Pub. Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental and Smith Music Publications. Activities as composer/conductor are recorded on CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

Dr. Hodkinson, a US citizen since 1995, is married to violinist Elizabeth Deischer. They have three sons and currently reside in Ormond-By-The-Sea, Florida.

New Music Festival presents

New Chamber Music

Thursday, November 8, 2012 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Allez-y!: scherzo frénétique for violin and piano (2004) — Sydney Hodkinson (b. 1934)

J. Patrick Rafferty, *violin*
Krista Wallace-Boaz, *piano*

Nazca Lines (2004) — Marc Satterwhite (b. 1954)

Travis Nestor & Kyle McCoy, *percussion*

For Madmen only! (2002) — Krzysztof Wolek (b. 1976)

John Moore, *tenor saxophone*
Krista Wallace-Boaz, *piano*

Spins and Spells (1997) — Kaija Saariaho (b. 1952)

Paul York, *cello*

INTERMISSION

Dance Suite for double bass (2011) — Yvonne Freckmann (b. 1988)

Sidney King, *double bass*

Stolen Goods: Four Preludes for Solo Piano (2008) — Sydney Hodkinson
III. Rhapsody: Calmato
II. Chase: Presto

Krista Wallace-Boaz, *piano*

A Strong Law Bids Us Dance (2012) — Marc Satterwhite
I. A Strong Law Bids Us Dance
II. Une très belle danse barbare

Michael Tunnell, *trumpet* Brett Shuster, *trombone*
Meme Tunnell, *piano*

Dance of Two Butterflies (2012) — Hong-Da Chin (b. 1985)

Kathleen Karr, *flute* Stephen Mattingly, *guitar*

Primera Crónica del Descubrimiento (1991) — Roberto Sierra (b. 1953)
I. Leyenda Taina
II. Danza

Kathleen Karr, *flute* Stephen Mattingly, *guitar*

Four Songs (2005) — André Previn (b. 1929)
I. Is It For Now
II. To Write One Song
III. Ad Infinitum
IV. The Revelation

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

Mosaic for brass quintet (1964) — Sydney Hodkinson

Ansyn Banks & Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
Chris Combest, *tuba*

PROGRAM NOTES

Allez-y!: scherzo frénétique for violin and piano - Sydney Hodkinson

My friend the Ukranian-American violinist Oleh Krysa recently presented me with a CD gift [*Virtuoso Violin: works of Paganini, Ravel, Wieniawski, et. al*] performed by him and his wife Tanya. I was so impressed by the musicianship and technical prowess of their interpretations that I was determined to make an effort to emulate these composers by offering Mr. and Mrs. Krysa a present in return.

Allez-y! [Fr.: GO (for it)!] is a brief scherzo – barely lasting five minutes, if that - in two main sections: the first employing measured tremolo, the second slurred double-stops. Much use is made of open string pedal tones and echoes of the tritone interval ("diabolous in musica"). As was often true in the hands of many 19th century masters, this 'manic joke' is not a 'bon-bon'. It is marked 'macabre' and, while possessing a few light moments in its course, the work's character delves at times into the sinister.

Allez-y! was completed on May 11 of 2004 in Ormond-by-the-Sea, Florida. The score was commissioned by, and fondly dedicated to, Oleh Krysa and Tatiana Tchekina, former colleagues at the Eastman School of Music in Rochester, New York. The premiere performance was given during the 2004-2005 concert season.

- Sydney Hodkinson

Nazca Lines - Marc Satterwhite

The Nazca lines are gigantic figures, both abstract and zoomorphic, which are carved into the hard desert surface in a region of Perú known as the *Pampa Colorada* (Red Plain). They were made by the Nazca people, who flourished in that area from approximately 200 BCE to 600 CE. Their modern discovery was in the 1930s.

The huge drawings undoubtedly required hundreds of years, and the efforts of many people, to create. Because the actual figures can only be discerned from the air, and have no imaginable practical value, there has been much speculation as to why the Nazcas made them. (Among the silliest is Erich von Däniken's notion that they served as landing sites for alien spacecraft.) Probably we will never know exactly why they were built, but they are a spectacular sight from the air: among the figures are giant lizards, spiders, monkeys, llamas, dogs and hummingbirds, as well as purely geometric figures and simple crisscrossing lines.

This piece attempts to suggest something of both the power and mystery of these figures. Percussion seemed an appropriate medium, as we often associate drums with "primitive" peoples, such as the Nazca. *Nazca Lines* was written at the request of my friends Deborah Sunya Moore and Brian Kushmaul, and is a sort of belated wedding present to them.

- Marc Satterwhite

For Madmen only! - Krzysztof Wolek

For Madmen only
Magic theatre
Entrance not for everybody
- not for everybody
for -- Mad -- men -- on -- ly!

- Herman Hesse "Steppenwolf"
translated by Basil Creighto

Spins and Spells - Kaija Saariaho

The title evokes the two gestures which are at the origin of the work: on the one hand the pattern which I call "spinning tops" turning around on the one spot or undergoing changes, and on the other, timeless moments, centred on the sound colour and texture.

The entire piece unfolds either around or between these two gestures. I chose to re-tune the instrument in order to personalise the harmonic writing: the fifths are replaced by structures favouring major sixths and minor thirds. Challenged by this scodatura, the sonority of *Spins and Spells* reminds me of the music and the instrumental colours of another age, far older than those of the cello that we know, although seen and transformed again through my own universe.

- Kaija Saariaho

Dance Suite for double bass - Yvonne Freckmann

Dance Suite for double bass is a collection of dances that I intend to grow during the course of my life. Included in this edition are "Off Kilter," a movement exploring mixed meter, and "Rock Step," which draws on my love of swing dancing. In the spirit of György Ligeti's *Musica Ricercata*, I challenged myself by using only seven pitches in the first, and eight pitches in the second dance.

- Yvonne Freckmann

Stolen Goods: Four Preludes for solo Piano - Sydney Hodkinson

Following a performance of my *Piano Concerto No. 1*, largely completed in 1997, the American artist Barry Snyder, for whom the concerto was written, kindly commissioned me to compose some shorter pieces for his solo recitals. He even suggested that I pick out "some of the good bits" from the concerto and use those as a basis for the newer work; so I did.

Accordingly, the title of this collection of keyboard preludes is very apt. The first and second pieces plunder the concerto's third movement – the former acknowledging its boogie-woogie roots and the latter its more skittish moments. This fleeting essay is dedicated to Verne Reynolds, an Eastman School composer and horn virtuoso and a long-standing friend of Syd and Barry.

The predominantly tranquil third prelude's nature is filched from the second movement, although the sections are in a totally different order and the character less overt. The last parcel of thievery re-arranges segments of the first movement, pummeling them into a dance to "cure the spider's poisonous bite."

Stolen Goods is roughly thirteen minutes in duration. The score is dedicated to Mr. Snyder, who gave the first performance during the 2009-2010 concert season. The work was completed in Ormond-by-the-Sea, Florida, on April 14, 2008.

- Sydney Hodkinson

A Strong Law Bids Us Dance - Marc Satterwhite

The two movements of *A Strong Law Bids Us Dance* were inspired by very different pieces of visual art, both of which deal with dance as the subject. These give their titles to the two movements, an introduction followed by a dance. *A Strong Law Bids Us Dance* is a photo-etching by Canadian Inuit artist David Neel, depicting a Kwakiutl dancer with a raven mask. The line is a quote from a Kwakwaka'wakw chief, explaining the importance of dance in their culture. *Une très belle danse barbare* is a drawing by Picasso, included in a letter to his patron and friend Leo Stein.

These movements are not so much interpretations of the works of art as they are my response to the titles (in

particular the second movement is definitely not a cakewalk, the subject of Picasso's drawing). The dramatic introductory movement might be considered a ritual summons to the dance, which follows without pause. I have tried to make this dance both "très belle" and "barbare," with perhaps a little more emphasis on the latter.

A Strong Law Bids Us Dance was written at the request of my friends and colleagues Michael and Meme Tunnell, and Brett Shuster.

- Marc Satterwhite

Dance of Two Butterflies - Hong-Da Chin

Dance of Two Butterflies is inspired by the colorful harmonic language and irregular yet interesting rhythm widely used in Indian music. Flute and guitar represent two butterflies dancing and playing with their spirits in the air surrounding vibrant flowers. They experience all kind of emotions along with the music including joy, hesitance, aggressiveness, relaxed, nervousness, confused, playful, doubtful, and so much more emotions, just like emotions human experience.

- Hong-Da Chin

Primera Crónica del Descubrimiento - Roberto Sierra

These six pieces are a series of chronicles (cronica in Spanish) that I composed on the subject of the meeting between the aboriginal Indian culture of the Caribbean Islands and the Spanish Conquistadors. The image of surprise and bewilderment from both sides (there was less information available in the 1490's than what we have at hand today) is a particularly fascinating thought for me. In *Leyenda Taina* (Taino Leyend - being the name of the tribe that inhabited the island of Puerto Rico) and *Danza*, I put in musical thought my own interpretation of some of the things that might have occurred 500 years ago.

- Roberto Sierra

Four Songs - André Previn

I. Is It For Now (Philip Larkin)
Is it for now or for always,
The world hangs on a stalk?
Is it a trick or a trysting-place,
The Woods we have found to walk?

Is it a mirage or miracle,
Your lips that lift at mine:
And the suns like a juggler's juggling-balls,
Are they a sham or a sign?

Shine out, my sudden angel,
Break fear with breast and brow,
I take you now and for always,
For always is always now.

II. To Write One Song (Phillip Larkin)
To write one song, I said,
As sad as the sad wind
That walks around my bed,
Having one simple fall
As a candle-flame swells, and is thinned,
As a curtain stirs by the wall
-- For this I must visit the dead
Headstone and wet cross,
Paths where the mourners tread,
A solitary bird,
These call up the shade of loss,
Shape word to work.

That stones would shine like gold
Above each sodden grave,
This, I had not foretold,
Nor the birds' clamour, nor
The image morning gave
Of more and ever more,
As some vast seven-piled wave,
Mane-flinging, manifold,
Streams at an endless shore.

III. Ad Infinitum (William Carlos Williams)
Still I bring flowers
Although you fling them at my feet
Until none stays
That is not struck across with wounds:
Flowers and flowers
That you may break them utterly
As you have always done.

Are happily
Still bring flowers, flowers,
Knowing how all
Are crumpled in your praise
And may not live
To speak a lesser thing

IV. The Revelation (William Carlos Williams)
I awoke happy, the house
Was strange, voices
Were across a gap
Through which a girl
Came and paused,
Reaching out to me –

Then I remembered
What I had dreamed –
A girl
One whom I knew well
Leaned on the door of my car
And stroked my hand –

I shall pass her on the street
We shall say trivial things
To each other
But I shall never cease
To search her eyes
For that quiet look –

***Mosaic* for brass quintet - Sydney Hodkinson**

Mosaic, written in 1964, is in three parts, all based on a harmonic nucleus played by the full ensemble in the opening two measures. The first part deals with long angular melodies and a short repeated fragment. Part 2 contains slow expressive lines and Part 3 taxes the brass players by containing several very quick, disjunct points, culminating in rapid double-tounged chords reminiscent of the opening.

- Sydney Hodkinson

New Music Festival presents

University New Music Ensemble
University Wind Ensemble

Friday, November 9, 2012 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

University New Music Ensemble
Frederick Speck, *director*

from *Tres Vientos* (2010) — Sydney Hodkinson (b. 1934)
Dust Devil, Lamentation, Elegy and A Short Flight

Sarah Kurtz, *piccolo, flute & alto flute*
Teil Buck, *oboe & english horn*
Dylan Lloyd, *clarinet & bass clarinet*

It Never Ends "Homage" a Lachenmann (2012) — Parker Scinta & Alex Edwards (b. 1988)(b. 1989)

Parker Scinta & Alex Edwards, *guitars*

Night Watch (2010) — Sydney Hodkinson

Lauren Roerig, *bassoon*

Main Chute (2012) — Frederick Speck (b. 1955)

Faculty Artist: Michael Tunnell, *corno da caccia*
Don Woods, Jon Wysong, Erika Howard & Nick DeJarlais, *trumpets*
Frederick Speck, *conductor*

Varianti (1982)

Steven Stucky
(b. 1949)

Hong-Da Chin, *flute* Quinn Dizon, *clarinet*
Yvonne Freckmann, *piano*

Snippets (1954/2000)

1. Fuguette
2. Arietta
3. Burla
4. Berceuse
5. Cancantina

Sydney Hodkinson

David Cecil, *soprano saxophone*
Nathan Cucilovic, *alto saxophone*
Damien Hicks, *tenor saxophone*
Cambron Little, *baritone saxophone*

Impression (2012)

Hong-Da Chin
(b. 1985)

Guest Artists: Trio Bel Canto
Patrick Meighan, *alto saxophone* John Moore, *tenor saxophone*
Krista Wallace-Boaz, *piano*

INTERMISSION

University Wind Ensemble
Frederick Speck, *director*

Monumentum Pro Umbris (2004)

Sydney Hodkinson

Bells for Stokowski (2002)

Michael Daugherty
(b. 1954)

PROGRAM NOTES

Tres Vientos - Sydney Hodkinson

Tres Vientos was formed in 1990 by flutist Jean Ohlssohn West, oboist Ann Adams and clarinetist Lynn Musco, all applied faculty at Stetson University in Deland, Florida. The ensemble is very active giving recitals and master classes; their CD "Tres Vientos", featuring music of American composers, was released in 2000. Jean West was appointed Dean of the School of Music at Stetson University in 2008, so Tammara Phillips has joined the ensemble as flutist.

When the trio requested a work from me in he fall of 2010, I stole both their name and a Spanish subtitle ("six tasty snacks") for this wind divertimento. The result was a collection of six miniatures which vary widely in their tempos and character. The third tid-bit is perhaps the most conventional and tonally "at peace": a waltz which, while gentle, tends to stumble a bi. The fourth piece is a quick ride, testing the performers' nimbleness. The kinship of movements 2 and 5 will be readily apparent: the former - a solo for the oboe - is the longest of the set and probably the most dramatic; the latter is a predominantly gentle incantation. The opening and closing segments are fast: No. 1 very rhythmic, and No. 6 scurrying.

- Sydney Hodkinson

It Never Ends "Homage" a Lachenmann - Parker Scinta & Alex Edwards

This piece was composed as a response to our attempt to decipher and perform Lachenmann's *Salut für Caudwell*. Lachenmann uses a completely new compositional language for guitar that is both unwanted and unneeded. We felt as though we could build on the concepts Lachenmann was using and create a much more aesthetically pleasing piece while using a more familiar compositional language. *It Never Ends* was created using the rhythmic motifs from *Salut für Caudwell* as well as our our own exploration of extended techniques.

- Parker Scinta & Alex Edwards

Night Watch - Sydney Hodkinson

I had never written for the bassoon in a solo environment before and used a request from a university colleague to search for a music that fully exploited the instrument's wide range (well over three octaves) and agility.

The resultant piece if in a bipartite design, roughly fast - slow, introduced by, and often intermingled with, stentorian and more forceful outbursts. The second part (very freely, coolly) is, in effect, an extended coda carrying the soloist into the bassoon's haunting upper register and closing the work calmly but still suspended.

- Sydney Hodkinson

Main Chute - Frederick Speck

Steep, fast, narrow, sometimes cliff-lined passages characterize the Main Chutes at some of the world's best skiing sites. Snow, steep slopes and gravity combine to give even the most advanced skiers a "double black diamond" rush. The best of these chutes have earned formidable nicknames such as Avalanche, Drop Out, Ripsaw and Gibraltar. In Italy, one site, *Corno alle Scale* is the location where the flamboyant Olympian Alberto Tomba trained.

Somehow, trumpet players seem to be kindred spirits with downhill skiers, as musical thrill-seekers who appreciate speed, power and finesse (sometimes with little regard for playing it safe). In *Main Chute*, the *Corno da Caccia* (literally, horn of the chase) is also introduced into the mix, both participating in an adrenaline-peaking ensemble barrage with four fellow trumpet players and at times floating gracefully above the fray. *Main Chute* was featured at the 2012 International Trumpet Guild Conference.

- Frederick Speck

Varianti - Steven Stucky

Varianti (Variants) for flute, clarinet, and piano was commissioned by Bryn Mawr College and the Dreyfus Foundation and completed in 1982. The work falls into seven brief variations. After a short, energetic opening, the flute and clarinet meet on a unison F that serves as a bridge to the first variation. Starting with a narrow range of notes, the variation gradually expands in flute and piano registers, leading into the second variation, made up largely of a quiet interplay of notes among the trio. As the piano part fades, the flute rises lyrically to launch the third variation. Fast cross rhythms between flute and piano frame a clarinet solo. The rising theme, now exclusively in the piano, recurs in several guises before leading into the fourth variation. Here the piano plays fragmented motives in the upper register while the flute and clarinet repeat a five-note rhythm, with the flute gradually slowing down while the clarinet remains constant. The fifth variation begins forte, with A-flat and G in unison. These two notes are softly spun into fast sixteenth-note patterns, and these in turn fracture into a forte passage using the extreme registers of all the instruments, before the three musicians meet again on the variation's opening two-note motive. An impassioned flute melody opens the sixth variation. As the flute grows softer, the piano continues to pound out a chord in eighth-note bursts, recalling the opening of the piece. The same unison F that heralded the first variation now ushers in the final, seventh variation. Marked "serene," the piano plays bell-like chords as the flute and clarinet play a quiet melody, mostly in octaves. The clarinet has a final, brief reminiscence of the work's main motive as the music fades away.

- Christopher Russell

Snippets - Sydney Hodkinson

In 1999, while packing up myriad boxes to move to a new home (following academic retirement from the Eastman School of Music), I tumbled-literally-over a short string suite of five vignettes I had composed during the 1950's as a college freshman. They had never been performed. I decided to transcribe them for the American Saxophone Quartet following a request from that august ensemble. Other than slightly lengthening the first ditty to accommodate an imperious alto sax which thinks it can play ALL of the 4-[art fugal entries itself, I made a few changes from the original youthful version.

The first four movement each feature one of the quartet members as a 'leading voice', the others largely accompanying; everyone shares the wealth in the final dance. The whole piece is very tonal (with centers on A, D, E, G and D respectively) and make copious use of a jazz/pop music ambience that was prevalent in my first-year-conservatory world at the time.

The five *Snippets* are approximately twelve minutes in duration and are affectionately dedicated to my long-standing friend, the saxophone virtuoso Albert Regni. The work was completed in 1954 in Rochester, New York and transcribed in Ormond, Florida during the summer of 2000. The American Saxophone Quartet, founded by Mr. Regni, gave the premiere performances in New York City.

- Sydney Hodkinson

Impression - Hong-Da Chin

Impression is inspired by gamelan music. Growing up in Malaysia, I always have a special feeling towards Gamelan music. It's not just music to me, but it's also part of my cultures that evoke certain feelings in my heart. The timbres of two Gamelan instruments, Bonang (collection of small gongs placed horizontally onto strings in a wooden frame, either one or two rows wide) and Peking (high pitches small gongs placed in a wooden frame), are being imitated in the piano part. The improvisatory passages at the clarinet and saxophone parts are imitating *seruling*, bamboo flute that is used in Gamelan ensembles.

- Hong-Da Chin

Monumentum Pro Umris - Sydney Hodkinson

Monumentum Pro Umbris took shape very gradually as a personal reflection on our earth's last decade of wars and large-scale human suffering. The contemplation of great pain and horrendous loss of life leaves one totally benumbed. On at least three occasions, I have resorted to the medium of large, massed winds and percussion to give vent to similar concerns.

Accordingly, music if this music has a dark, meditative, 'processional' aspect, perhaps evoking a somewhat Byzantine religious ritual. The muted chorales (in the horns, and later intoned by the clarinets), implacable percussion, and an extensive use of repetition (both of a brass 6-note motto and an ascending woodwind figuration) all conspire to convey the work's sombre attitude. All of the sonic material - often obsessively - is generated from a brief fragment of Claudio Monteverdi's 1608 LAMENTO D'ARIANNA: "Lasciate mi morire..." (O, let me now die!). The renaissance master's quotation is only heard - very distantly - near the close of the piece.

The score is dedicated to the loving memory of to American composers: Earle Brown (1926-2002) and Ralph Shapey (1921-2002), both of whom took the time and patience - in the late 1950's - to serve as mentor for a very young Canadian beginner. I am eternally grateful for their generosity. The work was written for the wind ensemble of the Eastman School of Music of the University of Rochester, N.Y. (with whom I had a close relationship, both as performer and conductor), and its new leader, Mark Scatterday, on the occasion of his appointment in July, 2002.

- Sydney Hodkinson

Bells for Stokowski - Michael Daugherty

Bells for Stokowski for Symphonic Band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse),University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell).

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in Fantasia resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate.

The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's *C Major Prelude* from *The Well-Tempered Klavier*. In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout *Bells for Stokowski*. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ.

- Michael Daugherty

University Wind Ensemble

Frederick Speck, *Director*

Piccolo
Sarah Kurtz

Flutes
Carrie Ellis *
Meaghan Spencer
Michelle Schapmire
Lauren Cannady

Oboes
Teil Buck *
Lindsay Foster
Erin Elliott +

Clarinets
Dylan Lloyd *+
Alex Ravitz
Emily Danielson
Danny Sogar
Bruno Bedard
Michael Burkhead +
Katie Teremi
Alex Enyart
Ellen Trammel ~

Bassoons
Jackie Royce *
Paul Tromba
Lauren Roerig

Alto Saxophones
David Cecil *
Ryan Olexa

Tenor Saxophone
Damien Hicks

Baritone Saxophone
Cambron Little

Horns
Matthew Williams *+
Tyler Taylor
Jake Campbell
Mason Gatch
Emily Smith

Trumpets
Don Woods *+
Nick Calcamuggio +
Nick De Jarlais +
Halston Soder
Clinton Linkmeyer

Trombones
Tim Hutchens *+
Sebastian Van Horn
James Clark

Bass Trombone
Joseph Murrell

Euphoniums
Joe Kohake *
Max Payne

Tubas
Craig Potter *+
Chris Dye

Percussion
Jim Weixler *
Michael Cowan
Mandi Roberts
Spencer Zembrodt
Travis Nestor +
Kyle McCoy +~
Kourtney Howard ~

Double Bass
Aaron Shockley

Harp
Roseanna Shafer

Piano/Keyboard
Yvonne Freckmann

Guitar
Christopher Roseland

* *principal*
\+ *graduate student*
~ *Monumentum Pro Umbris*

New Music Festival presents

University Collegiate Chorale & Cardinal Singers

Saturday, November 10, 2012 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

University Collegiate Chorale
Kent Hatteberg, *director*

Rejoice in the Lord (1983) — Sydney Hodkinson (b. 1934)

Won Joo Ahn, *piano*
Travis Nestor & Kyle McCoy, *percussion*

Diffusa Est Gratia (2012) — Frank La Rocca (b. 1951)

Lux Aeterna (2012) — Ivo Antognini (b. 1963)

Ave Maria (2002) — Giselle Wyers (b. 1969)

Phillip Morgan, *baritone*

Longing (2011) — Matthew Emery (b. 1991)

Cachita (composed 1937, arr. for chorus 2011) — Rafael Hernandez Marin (1891-1965) arr. Ernesto Herrera Miranda (b. 1988)

Ricky Lynn Case II, *tenor*

INTERMISSION

Cardinal Singers
Kent Hatteberg, *director*

Salve Regina (2002) — Josep Vila I Casañas (b. 1966)

Ruthanne Fulton, *mezzo soprano*

De profundis (2012) premiere — Grzegorz Miśkiewicz (b. 1969)

World Premiere

O sacrum convivium (1990) — Gabriel Jackson (b. 1962)

Hominis dies (Five Latin Motets, Op. 35, No. 5) (1995) — Michael Waldenby (b. 1953)

Parables Book I (1978) — Sydney Hodkinson
1. Habanera: Among Aborigines
2. Chorale: Conservation
3. Vaudeville Song: If You Can Lose Your Head

Samantha Lilly, *soprano*
World Premiere

Canta! (2011) — Guido López-Gavilán (b. 1944)

PROGRAM NOTES

Selections by the Collegiate Chorale

Rejoice in the Lord - Sydney Hodkinson

When Donald Neuen was the Director of Choral Ensembles at the Eastman School of Music, he not only commissioned a short work from me, but also provided a list of psalm texts that he felt were not widely used, from which to choose. He wanted a piece for use on his guest All-State Chorus Concerts - i.e,. one suitable for large high school ensembles.

The resultant work is in four parts: a declamatory introduction, an energetic rhythmic episode ("for the word of the Lord is right"....), and a return to the opening gestures that then subside into a closing Amen. The text is a free paraphrase of the 33rd Psalm.

Rejoice in the Lord is roughly five minutes in duration. The score is dedicated to the Eastman Chorale, who gave the premiere, and was completed in the fall of 1983 in Fairport, NY.

- Sydney Hodkinson

Rejoice in the Lord.
Praise the Lord and sing unto Him a new song.

For the word of the Lord is right,
and all His works are done in truth.
Our hearts shall rejoice in Him
because we have trusted in His holy name.
So rejoice in the Lord. Amen.
(paraphrase of Psalm 33)

Diffusa Est Gratia - Frank La Rocca

Diffusa Est Gratia is a Catholic liturgical text sung at communion for the Feast of the Virgin Mary's Queenship. The text is drawn from verses in Psalm 45, and although it has been set many times before, this particular text version follows that used by Giovanni Maria Nanino and is rarely heard.

The Marian associations with the text are not explicit since the royal references in the motet are, in fact, references to King David. But the Psalm came to be read as a Marian prophecy because the latter part of the Psalm (which is not set to music) turns its focus to the "daughter of the King" and ends with, "I will make thy name to be remembered in all generations" - which anticipates the nearly identical verse in the Magnificat.

This piece was commissioned by the Diocese of Oakland, California, for its 50th Anniversary Jubilee Mass, and so is intended to evoke a sense of occasion appropriate to the commission, and draws upon the great treasury of Renaissance polyphony associated with Mass settings, yet with an expanded harmonic palette, especially in some of the thirds-related tonal juxtapositions.

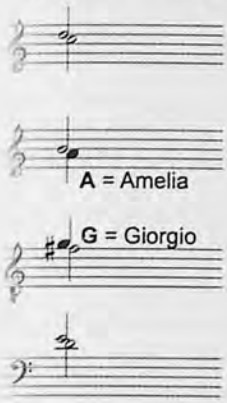
- Frank La Rocca

Diffusa est gratia in labiis tuis:
propterea benedixit te Deus in aeternum.
Myrrha, et gutta, et cassia
a vestimentis tuis, a domibus eburneis:
ex quibus te delectaverunt filiae regum
in honore tuo.
(Psalm 45: 2, 8-9)

Grace is poured abroad in thy lips:
therefore hath God blessed thee for ever.
Myrrh and aloes and cassia perfume
thy garments, from the ivory houses:
out of which the daughters of kings
have delighted thee in thy glory.

Lux Aeterna - Ivo Antognini

Lux Aeterna, for eight-part mixed choir *a cappella,* is dedicated to my mother, Amelia, and to my father, Giorgio. In this piece I tried to blend a simple melodic idea that could be a thousand years old – descending and ascending scales – with harmonic textures that are much more complex and modern: all this within a rather contrapuntal environment. There are slight but frequent changes of the tonal center; it never ends at a clear point; this gives the listener a hypnotic effect. The final chord is a complete D mixolydian scale where the highest note of the male voices (G = Giorgio) and the lowest of the female voices (A = Amelia) symbolize the names of my parents next to each other in the middle of this suspended context – the mixolydian mode does not have a tonal quality and this emphasizes the never-ending factor.



Lux Aeterna was premiered by De Angelis Vocal Ensemble, Matthew Gray, conductor, in October 2012 at their Modern Masters concert.

- Ivo Antognini

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.

Ave Maria - Giselle Wyers

Giselle Wyers won the Cambridge Madrigal Singers Annual Composition Competition in 2003 for her setting of *Ave Maria.* It is written for six parts, eventually expanding to eight. Dr. Wyers writes about *Ave Maria,* "The piece should build gradually, with a sense of gently reaching out, and finally merging with the divine. Performers are encouraged to use this work as a means of reflecting upon, and connecting to life's depth and wonder."

Ave Maria, gratia plena: Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Hail Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Longing - Matthew Emery

I wrote *Longing* in January of 2011 for the Phoenix Chamber Choir's bi-annual choral reading session. I chose the poem because of its lyrical qualities and because of the universal themes of love and longing. I had been sitting on the Matthew Arnold text for a few months and was looking for the perfect occasion to use it; the upcoming reading session was just that occasion. The choir read through over 20 pieces in February, and from the 20 scores they chose 8 pieces to premiere at their final concert in May. I was fortunate to have been one of the selected composers. Since then, *Longing* has been performed on a few other occasions, and was also selected as the winning composition in the 2012 Nova Scotia Choral Federation's Composition Competition. It was recently performed by the Nova Scotia Youth Choir in September, and also had a performance by the North Park University Choir in October. I am extremely grateful to Dr. Hatteberg for tonight's performance, and I hope you enjoy the piece.

- Matthew Emery

Come to me in my dreams, and then
By day I shall be well again!
For so the night will more than pay
The hopeless longing of the day.

Come, as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to others as to me!

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth,
And part my hair, and kiss my brow,
And say, My love why sufferest thou?

Cachita - Rafael Hernandez Marin, arranged by Ernesto Herrera Miranda

Puerto Rican composer Rafael Hernández not only wrote music of his native land, but also captured the rhythm and character of Cuban and Mexican genres, cultivating musical styles such as guaracha, rumba, bolero, and Puerto Rican dance. The rhythms of *Cachita* are based on dances related to the rumba genre of Afro-Cuban music. It was arranged in 2011 by Ernesto Herrera, a singer in the nine-voice Cuban male choir *Sine Nomine*, who participated with the arrangement in the first competition of vocal ensembles and choral arrangements of Guadalajara and won first prize.

Oyeme Cachita, muchacha bonita,
pa' que tú la bailes ya
Tengo una rumbita pa' bailar.

Oyeme Cachita, muchacha bonita,
pa' que tú la bailes como bailo yo,
muchacha bonita, mi Linda Cachita,
la rumba caliente es major que el fox.

Mira que se rompen ya de gusto las maracas
y el de los timbales ya se quiere alborotar.
Se divierte así el Fracés y también el Alemán
Y se alegra el Irlandés y hasta el Musulmán.

Y si baila esto un Inglés, se le mete el alboroto
y es pa' que se vuelva loco hasta un Japonés.

Listen to me Cachita, beautiful girl,
so that you dance it now
I have a little rumba for you to dance.

Listen to me Cachita, beautiful girl,
so you can dance it like I do,
beautiful girl, my pretty Cachita,
this hot little rumba is better than the fox.

The maraca player shakes the maracas with excitement
so the timbales player also wants to play harder.
That's how the French and the Germans also have fun.
The Irish and even the Muslims get excited.

And if an American dances it, they will go crazy
even the Japanese go crazy.

Cachita esta alborota y ahora baila el Cha-cha-cha...	Cachita is going crazy and she dances the Cha-cha...
Cachita esta alborotá pa Bailalo, gózalo,	Cachita is going crazy, dance it, enjoy,
dame más de este Son	I want more Son (Cuban dance)
Cachita baila que baila goza que goza	Cachita dance more, get excited
Castellano qué bueno baila usted	Castilian you dance very well
baila este Son.	when you dance this Son.
eme Cachita, muchacha bonita,	Listen to me Cachita, beautiful girl,
lalo, gózalo se acabó este Son.	dance it, enjoy it because this Son has now ended.

Selections by the Cardinal Singers

S. Regina - Josep Vila i Casañas

S. *egina* was the result of a commission by the Coral Universitat de Les Illes Balears in Mallorca, Spain, Joan C. ny, conductor, in celebration of the choir's 25th anniversary, and was premiered in Mallorca in 2002. The v. kes its text from the Marian Antiphon sung formerly at Vespers during Pentecost, but now at the conclu- si. the hour of Compline from Trinity Sunday through Friday before the first Sunday of Advent. It opens in. uble choir format, with the second choir chanting the text "Salve Regina, mater misericordiae." Casañas a. tely features women's and men's voices, varying the texture to portray ideas of "groaning, weeping in th. lley of tears." A gentle plea for mercy on the text "Eia ergo" turns quickly into a forceful demand. The ic. "exile" is deftly portrayed, with the men holding a C major chord as the women chant in E major, giving th. otet an otherworldly atmosphere. A lone voice is then heard on the text "O Clemens, O Pia." The chorus re. rs reverently, and the motet ends on a radiant ten-part chord in E-flat major.

Salve Regina, Mater misericordiae:	Hail, O Queen, Mother of mercy;
Vita, dulcedo, et spes nostra, salve.	our life, our sweetness, and our hope: hail!
Ad te clamamus, exsules filii Hevae.	To thee we cry, poor banished children of Eve.
Ad te suspiramus, gementes et flentes,	To thee we send up our sighs, groaning and weeping
in hac lacrymarum valle.	in this valley of tears.
Eia ergo, Advocata nostra,	Hasten therefore, our Advocate,
illos tuos misericordes oculos ad nos converte.	and turn your merciful eyes toward us.
Et Jesum, benedictum fructum ventris tui,	And show us Jesus, the blessed fruit of your womb,
nobis post hoc exsilium ostende.	after this exile.
O Clemens: O pia:	O merciful, O pious,
O dulcis Virgo Maria.	O sweet Virgin Mary.

De profundis - Grzegorz Miśkiewicz

The idea of sacrality, in terms of music, may not be entirely adequate. The only certain thing is the intention of the author who identifies himself or herself with this element and wishes to base his or her creative attitude on it, as well as the intention of the listeners who want to find transcendence in what they love. In this way they join both of their passions- love to God and love to music.

Psalms are considered to be the most common prayers. They express all people's desires and fears. The significance of psalms is "humanized." Although psalms emerge from God's inspiration, it is a human being who is their author. Psalms have solemn themes, because they refer to solemness. In my compositions, which are assumed to have close links to words, psalms are my first source of inspiration. They contain all that can be expressed in terms of *sacrum*. Their richness is infinite, and enjoyment of this richness may also give creative satisfaction. I felt this satisfaction in the case of my several psalms, as well as in case of *De profundis*, my most recent composition.

De Profundis, however, is characterized by a certain harmonic style change compared to my previous compositions. Perhaps they will become the basis for new sonic explorations. In this work the changes were dictated by the need for the special text, which is the "De profundis." The real drama requires a special means of expression. In this case, the tears and the pain cannot be expressed by the ordinary (hackneyed) affects - it would be too simplistic. Hence the need for a delicate iris, so that what is really important, is not shown too bluntly.

- Grzegorz Miśkiewicz

De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.
Fiant aures tuae intendentes
in vocem deprecationis meae.
Si iniquitates observaveris, Domine,
Domine, quis sustinebit?
Quia apud te propitiatio est;
ut timeamus te.
Sustinui te, Domine,
sustinuit anima mea in verbo eius.

Out of the depths I have cried to thee, O Lord;
O Lord, hear my voice.
Let thy ears be attentive
to the voice of my supplication.
If thou, O Lord, will have marked iniquities,
Lord, who will withstand?
But with you there is forgiveness:
Thou may be feared.
I have waited for you, O Lord,
my soul trusts in the Lord.

O sacrum convivium - Gabriel Jackson

O sacrum convivium was commissioned by Andrew Millington for the 1990 Guildford and Portsmouth Cathedrals Festival with funds provided by South East Arts. Jackson dedicated it to his father for his 60th birthday. The text, from the Feast of Corpus Christi ("Body of Christ"), celebrates the Sacrament of the Holy Eucharist on Maundy Thursday. Jackson's setting reminds the listener of the *a cappella* style of Polish composer Henryk Górecki and Estonian composer Arvo Pärt. Set in E-flat major, this quiet, homophonic motet creates a sense of timelessness. A brief journey into b minor features a gentle melody in octaves between the alto and soprano voices. The return to E-flat major brings back the opening musical ideas, then the texture expands into ten parts, reaching a sonorous climax, only to return to the quiet of the opening measures.

O sacrum convivium,
in quo Christus sumitur:
recolitur memoria passionis ejus;
mens impletur gratia
et futurae gloriae nobis pignus datur.

O sacred banquet,
in which Christ is received:
the memory of His Passion is renewed;
the mind is filled with grace,
and a pledge of future glory given to us.

Hominis dies - Michael Waldenby

Hominis dies opens with a gentle melody, adding one voice at a time as the composer portrays the flourishing of "a flower of the field," and its relationship to man's life on earth. The iteration of the text is then set fugally, beginning in the lowest voices. The next repetition of the text becomes ever more rhythmic and dramatic, leading to a stunning tranquillo passage on the text "ita floret." As the text points to man's fleeting life on earth, Waldenby's music reflects the desperation, and finally, the acceptance of man's passing in a stunningly beautiful closing to the motet.

About his music, Waldenby says, "My music doesn't reflect the world as it is, but shows how it could be – and should be." Waldenby's vocal music is characterized by his faithfulness to the text. "The rhythm of the language and the colors of the words are crucial for the shaping of the musical phrase."

Hominis dies sunt similes faeno,
sicut flos agri, ita floret.
Vix ventus perstrinxit eum,
non iam subsistit;
neque ultra cognoscit eum locus eius.

As for man, his days are as grass,
as a flower of the field, so he flourishes.
For the wind passes over it,
and it is gone;
and the place thereof shall know it no more.

Parables Book I - Sydney Hodkinson

I hav often been drawn to very brief poems expressing a single thought - often with terseness and wit. The three ets selected herein have succeeded in writing concise, often cleverly-worded, epigrams which, on the surfa may seem light-hearted but, upon reflection, are pointed statements.

I fel se maxims were ideally suited to the ambience of the chamber choir. While the songs range from only 2-3- writing in the opening tango and the closing ditty to the 4-5-part scoring of the central chorale, they do call rhythmic finesse, a fine tuning and a clean articulation: considerable demands on the singers.

Eac he three songs in Book I of the *Parables* is approximately two and a half minutes in length; they were wri n June of 1978 in Fairport, NY.

- Sydney Hodkinson

abanera: Among Aborigines
, the skillful, after many days
ttled a boomerang
r than any of his tribe had made.

pent the rest of his life
ng to throw the old one away.
(M. English)

Chorale: Conservation
n the golden eagle,
o can outfly me any day of the week,
s protection under federal law

though there are fewer of me than him.
(A. Greenberg)

III – Vaudeville Song: If You Can Lose Your Head
If you can lose your head
When all aground you
Are busy clothing bares,
Then we may let you in
To greet a rather different Kind of King.
(K. Patchen)

Canta! - Guido López-Gavilán

Canta! is a highly rhythmic showpiece from Cuban composer Guido López-Gavilan. The opening fanfare is followed with a syncopated figure in the women's voices. The basses and altos then begin a rhythm ostinato, and tenors introduce a contrasting motif. After a lyrical melody from the sopranos, the voices come together with energized shouts of *Canta!* A brief speaking section between the men and women is followed by a rhythmic pattern in a tone cluster of treble voices. The men add a contrasting line based on the first rhythmic ostinato, and *Canta!* builds to a ferocious climax in D major.

Canta, pero canta,	Sing, just sing,
pero cántalo muchacha.	just sing it girl.
Canta, pero canta,	Sing, just sing,
pero cántalo muchacho.	just sing it boy.
Canta que el que no canta no goza.	Sing, for who doesn't sing is never happy.
Canta pá que goces.	Sing so you can be happy.
Canta, que el que no canta no goza.	Sing, for who doesn't sing is never happy.
Si, pá que tu goces canta y goza!	Yes, so you can be happy, sing and be happy!

University Collegiate Chorale

Kent Hatteberg, *Director*

Soprano I
- Laura Bower
- Danielle Curtsinger
- Jeannie Hankins
- Jessica Kastor
- Jody McCaffery
- Erin Shina
- Madison Whelan
- Emily Yocum

Soprano II
- Won Joo Ahn +
- Jessica Banet *
- Bailey Haskell
- Virginia Henley
- Rachel Hobbs
- Emily Howes
- Lora Lambert
- Jessica Pouranfar
- Anna Rittenhouse
- Mallory Taylor

Alto I
- Uadani Butto
- Lauren Cannon
- Chelsey Jackson
- Sara Kim
- Ashley Kruth
- Alexandra Lewis
- Rachel Miller

Alto II
- Jung Hyun Ahn *+
- Kate McCoskey +
- Elayne Parrish
- Mckenzie Peay
- Grace Robertson
- Amber Whittaker

Tenor I
- Ricky Lynn Case II
- Josh Hamilton *+
- Ian Hooper
- Sam Soto
- Blake Wilson

Tenor II
- Kristofer Anderson
- Richard Howsare
- Nick Peak
- John C. Sida
- Andrew Wheaton

Bass I
- Caleb Coleman
- Bradley Detro
- Jonathan Gentry
- Nicholas D. Gray +
- Ethan James McCollum
- Phillip D. Morgan *
- Nathan Yothers

Bass II
- John Combs
- Aaron Coomer
- Christopher Deaton
- Tyler Dippold
- Austin Echols
- Reed Mills
- Nick Pappe
- Jesse Abraham Patrick
- David Taustine

Cardinal Singers

Kent Hatteberg, *Director*

Soprano I
- Haley DeWitt
- Erin Shina
- Samantha Lilly
- Kelly Welding

Soprano II
- Won Joo Ahn +
- Jessica Banet
- Emily Nash
- Anna Rittenhouse
- Emily Yocum

Alto I
- Lauren Cannon
- Ruthanne Fulton
- Sara Kim
- Bomi Lee ~

Alto II
- Jung Hyun Ahn +
- Katie Allen
- Carlisle Schoner
- Amber Whittaker

Tenor I
- Ricky Lynn Case II
- Josh Hamilton +
- Sam Soto

Tenor II
- Christopher R. Kent
- Nick Peak
- Andrew Wheaton
- Blake Wilson

Bass I
- Jon Fejes
- Nicholas D. Gray +
- Jacob Hein
- Phillip D. Morgan

Bass II
- John Combs
- Aaron Coomer
- Tyler Dippold
- Austin Echols
- Nick Pappe
- Jesse Abraham Patrick

* *section leader*
\+ *graduate student*
~ *UofL faculty*

FRANCE

Sunday, November 11, 2012

Brittany MacWilliams, *violin* Dror Biran, *piano*

PROGRAM

Violin Sonata in G Minor — Claude Debussy (1862-1918)

I. Allegro vivo
II. Intermède: Fantasque et léger
III. Finale: Très animé

Violin Sonata in G — Maurice Ravel (1875-1937)

I. Allegretto
II. Blues. Moderato
III. Perpetuum mobile. Allegro

INTERMISSION

Violin Sonata in A Major — César Franck (1822-1890)

I. Allegretto ben moderato
II. Allegro
III. Recitativo-Fantasia: Ben moderato
IV. Allegretto poco mosso

New Music Festival presents

University Symphony Orchestra

Sunday, November 11, 2012 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

Memoria (2003) — Esa-Pekka Salonen (b. 1958)

Louisville Winds
Kathleen Karr, *flute & alto flute*
Jennifer Potochnic, *oboe & english horn*
Marilyn Nije, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon & contrabassoon*

Drawings, Set #9 (1977) — Sydney Hodkinson (b. 1934)
I. Mad Scene (Wood)
II. Serpent Steps (Metal)
III. Devil's Dance (Drum)

Travis Nestor, Kyle McCoy & Greg Byrne, *percussion*

INTERMISSION

University Symphony Orchestra
Kimcherie Lloyd, *director*

Swimming Light Fanfare for Brass Choir (2007) — Daniel James Chan (b. 1982)

Cumulonimbus for Orchestra (2012) — Quinn Dizon (b. 1989)

Matthew Williams, *conductor*

The Drover Trilogy for Corno and String Orchestra (2011) — John La Barbera (b. 1945)

Premiere
Round Up
Drover's Lament
Big Sky

Michael Tunnell, *corno da caccia*

Potpourri: Eleven very short Pieces for Symphony Orchestra (2008) — Sydney Hodkinson

1. Grinder
2. Stuck
3. Gruff
4. Spasm
5. Blue
6. Nightwalk
7. Shout
8. Line
9. Hopscotch
10. Cirrus
11. Scoot

Chad Sloan, *narrator*

PROGRAM NOTES

Memoria - Esa-Pekka Salonen

This 12-minute piece for woodwind quintet was composed as a gift for the 20th anniversary of the Avanti! Chamber Orchestra and premiered in November 2003 at the Helsinki Conservatory on a concert that also included Berio's *Laborintus II,* another work that deals with memory. Salonen was one of the founders of Avanti!, and he turned to material that had been percolating in his memory for the course of the ensemble's history (the score is dated "Helsinki 1982 - Los Angeles 2003"). Salonen took ideas from his early *Mimo* (a piece not included on his current list of works) and completely recomposed them into a new work that shares some of the sound world of Stravinsky's *Symphonies of Wind Instruments.* From a slow, heterophonic murmuring from alto flute and horn, the work expands into a brilliant divertimento full of rhythmic and metrical play. Game over, *Memoria* ends in memory of Berio with a homophonic chorale featuring the darker grain of alto flute, English horn, and contrabassoon.

- John Henken

Drawings, Set #9 - Sydney Hodkinson

This is the ninth in a series of short, multi-movement works composed since 1960. The media of the *Drawings* range from youth string orchestra to small chamber music combinations; sets numbered 1, 3, and 4 use percussion instruments exclusively.

The three "dances" of *Set No. 9* are brief and straightforward etchings brushed out for a very limited sound palette; the three players are restricted to roughly two or three instruments only for each movement. The short vocal text used — an aberration of the Dantean original ("all ye who enter here do so at the risk of your very life") is extracted from the writings of the English novelist E.M. Forster, with whose work I was involved at the time.

The Drawings, Set No. 9 are approximately seventeen minutes in duration and were written for the Blackearth Percussion Group of Cincinnati, OH. The piece was complete in West Yarmouth, MA, and Fairport, NY, in November of 1977.

- Sydney Hodkinson

Swimming Light Fanfare for Brass Choir - Daniel James Chan

Swimming Light Fanfare is based in part on a line of text from a previous composition for mezzo-soprano and piano, though it grew to an instrumental work designed to exemplify the vibrant shine of brass instruments. A buoyantly melodic line supported by shimmering hints of triadic harmonies and vitally pulsing rhythms, maintains the vigorous texture of this untraditional fanfare. When premiered at the Meyerson Symphony Center, home to the Dallas Symphony Orchestra, the piece was hailed as the "evening's best music" by reviewer Scott Cantrell of the *Dallas Morning News.*

- Daniel James Chan

Cumulonimbus for Orchestra - Quinn Dizon

Composed in February of 2012, Cumulonimbus is a short, single movement orchestral work written for the University of Louisville Symphony Orchestra. The work is based upon a rising, thirteen note scale pattern (twelve unique tones and one repeated pitch) that is slowly formed from the beginning to the end of the piece. The composition is titled *Cumulonimbus* for its imitation of lightning strikes followed by the distant roar of thunder.

- Quinn Dizon

The Drover Trilogy for Corno and String Orchestra - John La Barbera

Little did American writer Owen Wister know when he wrote his popular novel "The Virginian" that he would literally invent one of the most popular symbols of our American Western heritage. This romance of the plains, with its rugged individualism, good versus evil, right against wrong moral fiber instilled in this "larger than life" ron introduced as the "cowboy." The facts are as unique as Wister's fabrications. The real cowboy, or drover, me from every walk of life and created a society that was the true melting pot of America. Mexican-Americans, rican-Americans and Native-Americans worked side by side with their white brethren, as equals, in some he most grueling work of that century. Twenty hour days were common and the needs of their horses and s took precedent over their own. In *The Drover Trilogy,* I have tried to musically capture some of the events emotions associated with that work.

undup" is the drover's romp through the first day of the adventure that would be the assemblage of thousands nimals to be herded to cities of commerce to feed a fledgling population. The excitement and skill of this labor pled with the comradery of the event must surely have been something to bank for the days that lay ahead.

Drover's Lament," I use the single movement nocturne form to musically illustrate the emotion of those nights en one lone drover kept watch on the heard and work animals, anticipating another day of the sweat and toil contributed greatly to the growth of our country.

n the mountains and open plains of "Big Sky" country as a backdrop, these individuals certainly must have humbled by the awe and grandeur of their daily workplace. Their thoughts surely must have been of home d family and knowing the end of the drive would bring them full circle to another drive across these breath-king trails.

- John La Barbera

Potpourri: Eleven very short Pieces for Symphony Orchestra - Sydney Hodkinson

Potpourri was commissioned by Stetson University for its symphony orchestra, Anthony Hose, conductor. This composition is a series of brief single "pictures" for orchestra. The sub-titles offer only gentle hints to the impetus for each of the individual images, which range from the very static, serious, nostalgic, and rapid to the downright goofy. I did try to write solos for almost everyone in the ensemble; some fared better than others.

- Sydney Hodkinson

University Symphony Orchestra

Kimcherie Lloyd, *Director*

James Weixler & Christopher Dye, *Orchestra Managers*

Anna Janaina Vitorino Murakawa, Matthew Madonia & Steven Kinnamon, *librarians*

First Violin
Amelia Lant †*
Anna Janaina Vitorino Murakawa
Julianne King
Steven Kinnamon
Mary Grace Reed
Marina Konishi Comfort
Ana Sarbu
Jacob Head

Second Violin
Matthew Madonia *
Jalisha Boyd
Catherine Tyree
Riki Matsui
Alexander Moore
Dustin Howard
Franzeli Sharp
Chloe Meinshausen
Hannah Chalk

Viola
Samuel Meade *
Chelsea Cook
Prangchat Fakto
Elena Dias
Morganne McCool
Sydney Fogle
Amber Crist
Jonathan McIntosh
Jarret O'Hearn
Toni Robinson +

Cello
Ryan Snapp *
Jared Latta
Anna Patterson
Nicholas Weiner
Hannah Soren
Harrison Reed
Lindsey Becker
Nicholas Volpert
Anne Parsons
Veronica Ortiz
Chelsea Getty
Laurel Yoder

Bass
Aaron May*
Jordan Wright
Sidney Simpson
Catherine Craig
Eli Raines
Jake Speelman
Samuel Zaccone
Marie Knueven
Benjamin Heckel

Piccolo
Samuel Williams

Flute
Carrie Eliis
Meaghan Spencer
Michelle Schapmire

Oboe
Caitlin Dolenc
Erin Elliot
James Hardaway

Clarinet
Samantha Holman
Alexander Ravitz
Emily Danielson

Bass Clarinet
Michael Burkhead

Bassoon
Jackie Royce
Paul Tromba
Anna Garmin

Contra Bassoon
Anna Garmin

Horn
Mattew Williams
Tyler Taylor
Ian Wolfe
Aaron Coomer
Andrew Osborne

Trumpet
Erika Howard
Nicholas Calcamuggio
Nicholas De Jarlais
Halston Soder
Don Woods +
Jonathan Wysong +

Trombone
Timothy Hutchins
James Clark

Bass Trombone
Joseph Murrell

Tuba
Craig Potter
Chris Dye

Percussion
James Weixler
Amanda Roberts
Spencer Zembrodt
Travis Nestor
Chris Cutshaw

Harp
Lydia Falconnier
Roseanna Shafer

Keyboard
Rene Orth

† *concert mistress*
* *principal*
\+ *guest*

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SCHOOL OF MUSIC

presents

Kaila Washington, *flute*

Student of Don Gottlieb

with

Debbie Dierks, *piano*
John Combs, *piano*
Sam Williams, *flute*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
November 12, 2012
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Hebert Variations for Piccolo and Piano — Margaret Griebling-Haigh (b. 1960)

Sonata in A Major, BWV 1032 — Johan Sebastian Bach (1685-1750)
- I. Vivace
- II. Largo e Dolce
- III. Allegro

Au-delà du temps (Transcending Time) — Yuko Uebayashi (b. 1975)
- I. *La lumière lointaine de nuit* (Night, distant light)
- II. *La lumière dansante* (Dancing light)
- III. *La lumière blanche* (White light)
- IV. *La lumière tournante dans le rêve* (In a dream, revolving light)

John Combs, *piano* & Sam Williams, *flute*

PAUSE

Flute Sonata in D, Op.94 (1943) — Sergei Prokofiev (1895-1953)
- I. Moderato
- II. Scherzo: Presto
- III. Andante
- IV. Allegro con brio

PROGRAM NOTES

Hebert Variations for Piccolo and Piano — Margaret Griebling-Haigh

Margaret Griebling-Haigh's *Hebert Variations* for piccolo and piano was commissioned by sixteen distinguished flute and piccolo players who were students and colleagues of William Hebert, and was written in honor of his 80th birthday. William Hebert was the piccolo player of the Cleveland Orchestra for 41 years, from (1947-1988). Previously, he held positions as a member of the New York City Center Symphony, Opera, and Ballet, and was a featured soloist in concerts with the Cleveland Orchestra, the Akron Symphony, the Cleveland Philharmonic Orchestra, the Cleveland Women's Orchestra, and the Baldwin Wallace Bach festival. Many of his students have positions in orchestras and universities throughout the country.

The main theme of the piece employs the six letters in the name "Hebert." The musical notes of the theme correspond to the English letters in the name. H=B-Natural, E=E-Natural, B= B-Flat, E=E-Natural, R=D-Natural, T=B-Natural. (The German music notation system was used to convert the H and the B. According to the Italian Solfeggio system, R becomes re which translates as D-Natural and T becomes ti which translates as a B-Natural.) The piece consists of eight variations, each of which represents a decade of Mr. Hebert's life, and each of which is based on the aforementioned six pitches.

Sonata in A Major — Johan Sebastian Bach

The traverse flute emerged in the mid-to-late Baroque period, gradually replacing the recorder as the preferred instrument of performers and composers. Johann Sebastian Bach is believed to have composed his flute sonatas BWV 1030-1035 between the 1720s and 1741. In this series of Sonatas, Bach was able to celebrate and explore the tone colors of the traverse flute. His *Sonata in A Major, BWV 1032* was most likely composed around 1724, during his Leipzig period (1723-1750). During this time, his primary duty was composing and performing sacred music for Lutheran church services as the Cantor of the Thomasschule at St. Thomas Church and Director of music in the principal churches of the town. *Sonata in A Major* is Bach's only flute Sonata to survive into the 20th century in a manuscript by Bach himself, though the autographed score was destroyed during World War II.

Unlike many of Bach's other flute sonatas, which are structured as four-movement church sonatas, *Sonata in A Major* is written in three movements. In this sonata, the keyboard has more than a purely accompanimental role. Rather, it functions in partnership with the flute, having its own melodic

lines in both the right and the left hands. The first movement, "Vivace", begins with a harpsichord introduction. This introduction contains music that returns throughout the movement, sometimes abbreviated, in ritornello fashion. The flute is then heard with its own version of this material, and the flute and harpsichord continue to move nimbly through the buoyant music in full three-voice writing. Forty-six bars at the end of the first movement were at some point removed from the manuscript, and so modern editions of the piece fill in this gap with music derived from the first half of the movement. In, the second movement, "Largo e dolce," the flute and harpsichord again work in partnership, with the harpsichord sometimes playing in counterpoint to the flute, sometimes echoing the flute material, and sometimes serving an accompanimental role. The concluding "Allegro" movement proceeds in a style similar to that of the first movement. However, the "Allegro" is in 6/8, and has a steady melodic drive propelling it forward.

Au-delà du temps **(Transcending Time)** **Yuko Uebayashi**

Yuko Uebayashi earned her degree in composition from Kyōto Shiritsu Geijutsu Daigaku, the City University of Arts. Since 1998, she has resided in Paris. In Paris she found inspiration for composing *Au-delà du temps* in Jean Ferrandis, a French flutist, conductor, and teacher. After hearing him perform a flute and piano arrangement of Schubert's *Arpeggione Sonata, D. 821,* with Emile Naoumoff she said "I was immediately entranced by their subtle musicality,"and began working on *Au-delà du temps.* She describes each of the movements in short:

La lumière lointaine de nuit (Night, distant light): "The banks of the lake, twinkling light from boats, distant city lights. Souls interplaying in exquisite silence."

La lumière dansante (Dancing light): "I go up the stairs and enter a room filled with dazzling light: I see a blackboard in front of me and I write 'the light's dancing'."

La lumière blanche (White light): "The path to the rising sun: It's a realm of white light. I notice a beautiful monument in the distance being revealed by the half-light: It's the start of a peaceful day."

La lumière tournante dans le rêve (In a dream, revolving light): "Just before strating to compose the 4th movement, I found out about a boy that had lost his sight. I realized he would no longer have access to our world of light. It seemed impossible to me, the idea of continuing to compose 'the world of light.' I nevertheless took up the composition again hoping that he could run with me, hand in hand, through his memories of light. Laughing and jumping, we run forever in the revolving rainbow-colored light."

Flute Sonata in D, Op.94 (1943) **Sergei Prokofiev**

In September 1942, while working on the film score for *Ivan the Terrible,* he recalled memories of the great French flutist Georges Barrère, and decided to sketch out a sonata for flute and piano. It was completed the following year, and the first performance was given in December by the flutist Nikolai Charkovsky accompanied by Sviatslav Richter. He transposed the sonata for violin violinist David Oistrakh, who premiered this adaptation on June 17, 1944. In this sonata Prokofiev combines contemporary musical devices with classical form and instrumental style in order to achieve a neoclassical clarity.

The first movement of the *Flute Sonata,* "Moderato," is in classical sonata form. The first theme is particularly lyrical, and the second theme is of a more dance-like quality. The development section presents a theme that is more rhythmically active than the initial themes, as well as developing material found in the exposition. The recapitulation re-states the initial theme, and then states the second theme transposed down a fifth. At the very end of the movement, the main theme is presented in the flute's high register in Bb, and then ends in D minor. The second movement is a playful "Scherzo" that contrasts with the lyrical first movement. A fast tempo and accented notes create energy in the movement. A second, more triumphant theme appears in 3/4, and then returns to the energetic first theme. Following this is a slow theme, reminiscent of the character of the first movement. The third movement is an "Andante" that begins with flute alone, and returns to the feeling of simplicity present in the first movement. The piano and the flute take turns playing the melody, such as in the middle section when the flute plays triplets in counterpoint to the melody now found in the piano. The final movement "Allegro con Brio" is in the fashion of a classical sonata-rondo form. It's precise rhythm and ornamentation are evocative of eighteenth century classicism, while retainining Prokofiev style humor.

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SCHOOL OF MUSIC

presents

University Jazz Ensemble I

John La Barbera, ***Director***

with Guest Soloist
Harry Pickens, ***piano***

Tuesday Evening
November 13, 2012
8:00 p.m.
Comstock Concert Hall

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PROGRAM

I've Found A New Baby — Jack Palmer & Spencer Williams (1913-2000)(1889-1965) Arr. Gordon Goodwin

Novo — Brandon Coleman (b. 1988)

Gone With The Wind — Allie Wrubel & Herb Magidson (1905-1973)(1906-1986) Arr. Diego Lyra Medeiros

Subconscious Lee — Lee Konitz (b. 1927) Arr. Brandon Coleman

You And The Night And The Music — Arthur Schwartz & Howard Dietz (1900-1984)(1896-1983) Arr. Joseph Hanna

The Smoke Seller	Javier Perez Sandoval (b. 1982)
The Little Prince	Chuck Mangione (b. 1940) Arr. John La Barbera
Quietude	Thad Jones (1923-1986)
Jumpin' At The Woodside	Count Basie (1904-1984)
Fantazm	Duke Ellington (1899-1974) Arr. John La Barbera
The Kid From Red Bank	Neil Hefti (1922-2008)

Jazz Ensemble I Personnel

Saxophones
Samir Kambarov, *alto*
Ashley Miller, *alto*
Jon Driver, *tenor*
Dan Gomby, *tenor*
Joe Hanna, *baritone*

Trumpets
Nick DeJarlis
Erica Howard
Gabe Wartman
Sam Loomis
Jean Gorce

Trombones
Mike Smith
Ethan Evans
Tim Hutchins
Michael Tignor

Horns
Mason Gatch
Aaron Coomer

Rhythym
Brandon Coleman, *guitar*
Kendall Carter, *piano*
Jonathan Gardner, *bass*
Lourenço Vasconcellos, *drums*

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SCHOOL OF MUSIC

presents

Javier Perez Sandoval

jazz composition & arranging

Student of John La Barbera

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Wednesday Evening
November 14, 2012
7:00 p.m.
Brid Recital Hall

PROGRAM

Time Will Tell

Bobby Watson
(b. 1953)

This piece is by Alto player Bobby Watson and included in the 1977 Art Blakey album *Gypsy Folk Tales*. The tune has an AAB form, being A & B sections of 16 bars. The harmony in the A section has extended modal chords. For this arrangement I kept some ideas from the original recording. The B section was re-harmonized to keep the modal vamp sound of the A section.

The Smoke Seller

Javier Perez Sandoval
(b. 1982)

The smoke seller is a story about bad soccer coaches and Colombia's free jazz players. Choosing the name of new tunes always is complicated. When I do that in Spanish most of the time I choose random thoughts and reflections that are not related to the composition itself. The original name of this piece was a thought in Spanish, but sometimes literal translations do not work perfectly, even though I decided to keep the translated name. The tune is based on a simple melody harmonized using the composition technique called "melody driven" accompanied by a groovy and busy bass line.

Take a Deep Breath

Javier Perez Sandoval

The first sketch of this tune was written following the most basic structure of Colombian's "Pasillo", a traditional style from the Andes region in my home country. Most of the compositions in this style written in the 60's and 70's were based in a three-part structure organized on a A A B B A C C setting, having each section 16 measures. Many composers used to write the A section in minor key, B on the relative Major key and C section in the parallel major. The chord changes used in those sections used to be strictly diatonic. From the first sketch, in which I also tried to recall some melodic and rhythmic characteristics common in then style, interludes and solos were added, and all the sections were re-harmonized.

Mas de lo mismo

Javier Perez Sandoval

This tune features a Colombian Style called "Bambuco," a 6/8 dance that was considered in the first of half 20th century as Colombian's national dance. The style is played by a small ensemble formed by a guitar, *tiple*

(small 12-string guitar), and *bandola* (flat-backed lute). Different ensembles could be found, sometimes using woodwinds or strings, but percussion instruments are not frequently used. The percussion role in the ensemble is played by the tiple which features a strummed accompaniment. Trying to get the sound of Bambuco style in a trio setting is a challenging but also an enjoyable task.

Multiple Dots **Javier Perez Sandoval**

This tune was composed using a technique called "Melody driven harmony" in which, through a random and mechanical process, a melody is harmonized employing non- functional and ambiguous harmony.

Little Step **Javier Perez Sandoval**

The title of this composition is the literal translation of a Colombian style called "Pasillo", which is a traditional rhythm from the Colombian Andean Region written in 3/4. This style is a dance-music genre descended from the Austrian waltz and cultivated during the colonization of Colombia and Ecuador as a ballroom dance played in the 19th century. The bass line and rhythm section represent some of this style. The first sketch of this piece was written for a final project in the computers and music class.

Modal Step (Pasillo Influenciado) **Javier Perez Sandoval**

Modal Jazz is a style in which compositions are based on modes using a horizontal-scalar approach, also sometimes featuring a more static harmonic rhythm. The A section of this piece features one of those characteristics and is based on a random sequence of modes/chords without any tonal relation between them. The second name of the tune *pasillo influenciado,* means influenced step. The rhythm of the piece is based on a Colombian traditional style. The angular melody and the whole structure of the composition, written in the Summer of 2012, was highly influenced by the sound of Puerto Rican saxophonist and composer Miguel Zenon. He has explored the mix of rhythmic and melodic concepts from Puerto Rican music and the Jazz tradition. His compositions and arrangements feature different parts, interludes, and the solo sections happen in between the different parts, getting a good balance of improvisation and writing material. Some of these characteristics and the fact that Miguel Zenon has found the way to keep the sound of the traditional musical of his home country and combine it with some elements of Jazz, is a huge inspiration for me.

Personnel:

Melanie Burrier, *flute*

Samir Kamparov, *alto & soprano saxophones*

Graeme Gardiner, *alto saxophone*

Jon Driver, *tenor saxophone*

Julianne King, *violin*

Nick Waiver, *cello*

Sam Meade, *viola*

Kendal Carter, *piano*

Francy Montalvo, *piano*

Luke McIntosh, *bass*

Jonathan Gardener, *bass*

Lourenço Vasconcellos, *drums & percussion*

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PROGRAM

Fantasy for Heterogeneous Octet (2012)
Kris Peysen
(b. 1986)

Sam Williams, *flute* Lindsay Foster, *oboe*
Brian Herald, *tenor saxophone*
Matt Madonia, *violin* Anna Patterson, *cello*
Kyle McCoy, Spencer Zembrobt & Travis Nestor, *percussion*
Kris Peysen, *conductor*

Brotherhood (2011)
I. Foreshadow
II. Rondo
Joseph Wermuth
(b. 1992)

Dillon Gregg, Chelsea Bingham & S. Elsie Bauer, *clarinets*
Dylan Lloyd & John Jackson, *bass clarinets*

Elizabeth's Melancholy (2012)
Jessica Kingery
(b. 1994)

Riki Matsui, Dustin Howard & Matt Madonia, *violins*
Sam Meade, *viola* Anne Parsons, *cello*
Marie Knueven, *bass*

Reflections (2012)
I. Regret
II. Remember
III. Revive
Brian Herald
(b. 1994)

David Cecil, *soprano saxophone* Nathan Cucilovic, *alto saxophone*
Damien Hicks, *tenor saxophone* Cambron Little, *baritone saxophone*

Celtic Tune (2012)
Joseph Wermuth

Carrie Ellis, *flute* Joseph Wermuth, *clarinet*
Ryan Snap, *cello* Sam Zaccone, *bass*
Dave Eliot, *conductor*

Trubka (2010) — Bryce Fuhrman (b. 1990)

Jon Wysong, Kristian Kemker & Joe Meibers, *trumpets*

Les Poulets (2012) — Tyler Taylor (b. 1992)

Kaila Washington, *piccolo*
Alex Ravitz, *Eb clarinet* David Cecil, *soprano saxophone*

Cracked Brick (2012) — Anna E. Garman (b. 1990)

Hong-Da Chin, *flute & piccolo*
Cambron Little, *alto saxophone*

INTERMISSION

Amor sin condición (2012) — Uadani Buttó (b. 1993)

Nicholas Gray, *conductor*

Soprano	Alto	Tenor	Bass
Won Joo Ahn	Lauren Cannon	Kristofer Anderson	Jonathan Gentry
Danielle Curtsinger	Rachel Hobbs	Sam Soto	Ethan McCollum
Lora Lambert	Chelsey Jackson	Andrew Wheaton	Reed Mills
Anna Rittenhouse	Sara Kim	Blake Wilson	Nick Pappe
Erin Shina	Elayne Parrish		
Emily Yocum	Mallory Taylor		

This Cannot Be Stolen (2012) — Chris Kincaid (b. 1981)

Claire DiVizio, *soprano*
Hong-Da Chin, *flute* Dylan Lloyd, *clarinet*
Marina Konishi-Comfort, *violin* Ryan Snapp, *cello*
Yvonne Freckmann, *piano* Matthew McClimon, *vibraphone*
Quinn Dizon, *conductor*

Duel for a Flower (2012) — Jessica Kingery

Sam Williams, *flute*

Missa Brevis (2011) — Michael Montgomery (b. 1987)

I. Kyrie Eleison
II. Gloria
III. Sanctus/Benedictus
IV. Agnus Dei

Claire DiVizio, *voice* Nick Volpert, *cello*
Monica Potter, *piano*

April Song (2012) — Tyler Taylor

Emily Howes, *soprano*
Joe Kohake, *piano*

from *3 Walks for Piano* (2012) — Benjamin Heckel (b. 1990)

2. Pianoia

John Combs, *piano*

Fierro viejo que venda (2012) — José Julio Díaz Infante (b. 1973)

Claire DiVizio, *soprano*
Hong-Da Chin, *flutes* Michael Garman, *clarinets*
Krista Wallace-Boaz, *piano*
Quinn Dizon, *conductor*

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Thursday, November 15, 2012
3:00 p.m.
Bird Recital Hall

CONVOCATION

Carnival of Venice, Opus 184 — Felix Godefroid (1818-1897)

Roseanna Shafer, *harp*
(student of Carol McClure)

Caprice en forme de Valse — Paul Bonneau (1918-1995)

Nathaniel Cucilovic, *saxophone*
(student of Adam McCord)

from *Quatre piece breves* — Frank Martin (1890-1974)
II. Air

Chris Kincaid, *guitar*
(students of Stephen Mattingly)

Improvisation 2 — Ryo Noda (b. 1948)

Kimberly Kennedy, *saxophone*
(student of Adam McCord)

from *Jazz Suite* — Nick Ayoab (1926-1991)
I.
IV.

Jake Daniels, *soprano saxophone*
(student of Adam McCord)
Larry McCrobie, *alto saxophone* Brian Herald, *tenor saxophone*
Blake Schneider, *baritone saxophone*

Piece for Wind Quartet

Ermir Bejo
(b. 1987

Ermir Bejo, *composition/conductor*
(student of Marc Satterwhite)
Hong-Da Chin, *flute* Quinn Dixon, *clarinet*
Tyler Taylor, *horn* Jackie Royce, *bassoon*

Prelude and Fugue
I. Prelude

Bryce Fuhrman
(b. 1990

Bryce Fuhrman, *conductor*
(student of Mark Lynn)
Carrie Ellis, *flute* Jacob Head, *violin*
Sam Meade, *viola* Nick Volpert, *cello*
Addison Becker, *cello* Chelsea Getty, *cello*

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, November 15, 2012
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Recit, Sicilienne et Rondo — Eugene Bozza (1905-1991)

Paul Tromba, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Lille Trio — Knud Jeppesen (b. 1944)
II. Pi ove!

Hong-Da Chin, *flute* Aaron Coomer, *horn*
(students of Bruce Heim - Brass Ensemble)
Jordan Waller, *piano*

Aeolion Song — Warren Benson (1924-2005)

Nick Burke, *alto saxophone*
(students of Adam McCord)
John Combs, *piano*

Etudes — Charles Koechlin (1867-1950)
II. On legato sound and the charm of sonority

Lawrence McCrobie, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Sonata for Alto Saxophone and Piano — Robert Muczynski (1929-2010)
1. Andante Maestoso
2. Allegro Energico

Damien Hicks, *alto saxophone*
(student of Adam McCord)
Deanna Catlett, *piano*

Sonata in A minor, K. 310 — Wolfgang Amadeus Mozart (1756-1791)
1. Allegro Maestoso

John Combs, *piano*
(student of Naomi Oliphant)

Six Songs Without Words (Book II), Op. 30, No. 1 — Felix Mendelssohn (1809-1847)
1. Andante expressivo

Joe Kohake, *piano*
(student of Naomi Oliphant)

Ma Mere L'Oye — Maurice Ravel (1875-1937)
1. Pavane de la Belle au bois dormant
2. Le jardin feerique

Yingshang Lu & Priskali Achumi, *pianos*
(students of Dror Biran)

UNIVERSITY OF
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Lydia Falconnier, *harp*

Student of Carol McClure

with

Roseanna Shafer, *harp*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Thursday Evening
November 15, 2012
7:00 p.m.
Bird Recital Hall

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PROGRAM

The Lark
Mikhail Glinka (1804-1857)
Transcribed for piano by Mily Balakirev (1836-1910)
Transcribed from piano for harp by Ksenia Erdeli (1878-1971)

Danse Orientale and Toccata — Aram Khachaturian (1903-1978)
Danse Orientale: Allegro marcato
Toccata: Allegro

Harp Sonata No. 2 "The Scales of Bylinas" — Valery Kikta (b. 1941)

Rumba
Parker Ramsay (b. 1991)
Roseanna Shafer, *harp*

INTERMISSION

Sarabanda e Toccata per Arpa — Nino Rota (1911-1979)
Sarabanda: Andante
Toccata: Allegro

Fantasy for Harp, Op. 117 — Malcolm Arnold (1921-2006)

Féerie: Prélude et Danse — Marcel Tournier (1879-1951)

PROGRAM NOTES

The double-action pedal harp, the culminating step in the development of the harp as a concert instrument, was introduced to the public in 1810 by Sébastien Erard, in Paris. The limited chromatic capabilities of the earlier harps offered little compositional diversity to composers who did not play the harp themselves. The teaching of the performance practice of the double-action pedal harp spread from France to England, Spain, Germany, Italy, and the United States; from Germany and Italy, harp scholarship spread to Russia. The first half of this recital is comprised of pieces from the Russian tradition that were rarely, if ever, performed outside of Russia until the latter half of the twentieth century. The harp duet offers an example of contemporary repertoire for multiple harps. The Italian and English selections represent the stylistic traditions of their respective countries. The final piece, from France, represents the genesis of repertoire peculiar to the modern concert harp.

The Lark **Mikhail Glinka**

Mikhail Glinka, "the Father of Russian music", laid the foundation for the Russian *Romance,* including the genre of classical art song. *The Lark* was composed circa 1840 as the tenth song in *A Farewell to Saint Petersburg* for voice and piano. Glinka combines both the Italian love of melody and Western sophistication with the nationalistic elements of his own country. *The Lark* was composed in strophic form; in its transcriptions, it consists of a set of variations separated by seemingly improvisatory cadenzas.

Glinka inspired the "Mighty Five" Russian composers including Mily Balakirev, the presiding musician of the group. A virtuosic pianist as well as teacher and composer, Balakirev founded the Free School of Music in 1862 to teach music to the public at no cost. Balakirev was highly influenced by Glinka and Liszt, both of whose voices can be heard in Balakirev's transcription of *The Lark,* adapted for piano in 1864, during the composer's period of focus on Russian roots and folk music. Balakirev never wrote for the solo harp, but he and Glinka included the harp in their orchestral compositions.

Influential Russian harp pedagogue Ksenia Erdeli composed and transcribed extensively for the harp, employing her compositions both to educate her students technically and to expand her students' Russian repertoire.

Danse Orientale and Toccata — **Aram Khachaturian**

Aram Khachaturian, Armenian conductor, teacher, and composer, wrote for the concert stage as well as for the cinema. He was fascinated by folk music; elements of metrical variation, rhythmic diversity, ethnic dance styles, and polythematicism appear regularly in his compositions.

This work was dedicated to Vera Dulova (1910-2000), a student of Ksenia Erdeli at the Moscow Conservatory. Dulova was internationally known as a performance artist and as the pedagogue who helped to codify the modern Russian school of harp playing. Both her personality and artistry made her the leading light of the Russian Harp School and the dedicatee of many priceless compositions for her instrument. Dulova was so passionate about increasing the modern repertoire for harp by renowned Russian composers that it is said she locked one composer friend in an apartment until he completed a piece he was writing for her.

Khachaturian's only contribution to harp literature was the set of pieces *Danse Orientale and Toccata*. The dance called for a new sound effect, one reminding the composer of the timbre of a *doira* (a percussive instrument often used to accompany folk dances in Uzbekistan), created by working closely with Dulova. A lovely contrast to the *Toccata*, the dance is based on the development of two themes in variation. The *Toccata*, originally written for the piano, was transcribed for harp by the composer at Dulova's request. The machine-like nature of the piece with its unceasing motion and chromaticism seems in direct opposition to the nature of the harp. Vera Dulova premiered both pieces at the third International Harp Contest in Israel in 1965.

Harp Sonata No. 2 "The Scales of Bylinas" — **Valery Kikta**

Ukrainian composer Valery Kikta is known for his compositions for both choir and harp. He studied at the Moscow Choral School and later studied composition at the Moscow Conservatory, graduating in 1965. Kikta became Professor of Orchestration at the Moscow Conservatory in 1992. Kikta's interest in the harp, like that of Khachaturian, was sparked by great performing harpists, among whom was Vera Dulova. Kikta wrote and dedicated this piece to her in 1982.

Kitka was infatuated by the color palette, charm, and pure natural beauty of the harp. In this work, Kitka draws upon the style and tradition of usage of the *gusli* (an instrument used to accompany folktale narrators' songs), the typical scales of *bylinas* (epic songs), and the history of *Skomorochs* (wandering minstrel-clowns) as his primary compositional components.

This piece is written in a clearly defined one movement sonata-allegro form. The A section begins with the impression of improvisation reminiscent of an epic narration accompanied by the imitation of the *gusli*. The A section utilizes the first and third of the three *bylina* scales in the piece. The second scale is used in the contrasting B section.

Rumba **Parker Ramsay**

Parker Ramsay, Senior Organ Scholar at King's College, Cambridge University, won the Cambridge Young Composer of the Year Competition in 2008, having previously won First Prize in the Music Teachers National Association National Senior Composition Competition in 2007 and National Junior Composition Competition in 2006. He was both a prize-winner in the 2007 American Harp Society National Competition and a finalist in the 2007 American Guild of Organists Quimby Competition. Ramsay earned the Diploma of Associated Board of the Royal Schools of Music with Distinction in both Harp and Organ in 2006, and is a multiple recipient of the Hedy King Robinson Award in Music Theory. A harp student of Carol McClure, Skaila Kanga and Isabelle Perrin, Ramsay premiered Marc Satterwhite's *Bravismos* for two harps in Cambridge in March, 2012.

The ABA form *Rumba* (2008), commissioned by Skaila Kanga, Professor of Harp at the Royal Academy of Music for her student harp ensemble at the Academy, was composed when Ramsay was studying the composition styles of twentieth century composers, creating pastiches of their works. This work is a pastiche of Alberto Ginastera (1916-1983), reminiscent of the *Finale* from Ginastera's *Sonata for Guitar, Op. 47*. Quick rhythmic fingernail sounds are very similar to the timbre of the guitar. The intensity of the two harps brings to mind the *Ostinato aymara* from the Ginastera's *Piano Sonata No. 2, Op. 53*.

Sarabanda e Toccata per Arpa **Nino Rota**

Italian composer Nino Rota was a musical prodigy who studied at the Milan Conservatory, the Conservatorio di Santa Cecilia in Rome, and Curtis Institute in Philadelphia. His style bears a romantic connection to the past by gathering from a variety of influences and styles. His love for melody endowed his music with a peculiar lyricism. He composed more than 150 film scores, most directed by Frederico Fellini, even as he continued to compose for the concert stage.

This composition was written due to the influence of harpist Clelia Gatti-Aldrovandi (1901-1989) to whom it was dedicated. Her encouragement of the

writing of new works for the harp and great skill as a performer influenced and inspired many great composers, among them Paul Hindemith, to create major additions to the harp repertoire. Gatti-Aldrovandi was the Italian Vera Dulova; her major commissions for the harp aided twentieth-century harpists as they battled for recognition of the harp as a legitimate, fully developed solo concert instrument.

This lovely work is best understood by referring to a caricature of the composer. He was said to be a funny man who did not live within the confinement of the dimensions of this world, but habitually lived in another world of dreamy fascination with artistic, musical ideas. The listener feels suspended in this other world when listening to the *Sarabanda* in g minor. The majestic, Italian Baroque dance form served as both a reference from history and a framework for Rota's lyricism and lush harmonies. The *Toccata* in C major is light, quick, and rhythmically driving. The composer infused the piece with the light-hearted energy of his personality.

Fantasy for Harp, Op. 117 **Malcolm Arnold**

English composer Sir Malcolm Arnold began his musical career studying trumpet and composition. He played with the London Philharmonic Orchestra before he was drafted into military service during World War II. After receiving the Mendelssohn Scholarship in 1948 he became a full time composer. For twenty years he wrote six film scores a year as well as a long and varied list of concert works. He was awarded a knighthood in 1993. Arnold is known for his consistent invention of memorable melodies.

Osian Ellis (b. 1928), the Welsh harpist to whom this piece is dedicated, studied at the Royal Academy of Music in London, becoming the Professor of Harp at the RAM from 1959-1989. He was a composer, but is better known for his illustrious career as a performance artist, playing concerts, making recordings, and inspiring compositions by Mathias, Alwyn, Britten, and Arnold.

The *Fantasy for Harp* is constructed as a continuous suite, bringing to mind the *Suite for Harp* written by Benjamin Britten for Osian Ellis. Written in 1975, this work is one of fifteen solo fantasies for various instruments that Arnold composed between 1966 and 1987. The *Fantasy for Harp* has five sections: *Lamient* (Lament): *Maestoso; March; Nocturne: Andante con moto; Scherzo: Vivace;* and *Finale: Maestoso.* Instead of tonal movement between keys, Arnold employs the use of tonal centers via sets of notes, thus creating a sense of harmonic motion. Some of Arnold's appreciation for jazz, which usually cannot be detected in his compositions, can be sensed in the *Nocturne.*

Féerie: Prélude et Danse **Marcel Tournier**

Prior to 1820, most music written for the harp was composed by harp pedagogues, performers on the instrument, and harpist-composers. Marcel Tournier fit into all of these categories, having studied harp, counterpoint, fugue, and composition at the Paris Conservatory. One of his harp teachers was Alphonse Hasselmans (1845-1912), Professor of Harp at the Paris Conservatory. Later Tournier succeeded Hasselmans as Professor of Harp from 1912-1948. Tournier was a virtuoso, an influential pedagogue, and a talented composer who counted Debussy, Ravel, and Samuel-Rousseau among his friends. He also wrote a useful book on composition for the modern pedal harp in which he advised non-harpist composers to work closely with specialists on the instrument.

Féerie, or "Land of Fairies" (an apt description of the lucid nature of this piece), was written in 1912, near the beginning of Tournier's compositional output, as a chamber work for harp and strings. The form of the *Féerie* contains six main sections: prelude, A, B, A1, B1, and coda. The first known *prelude* appeared in the fifteenth century, and the *prelude* was popularized again in the nineteenth century due an interest in earlier forms of music. Because of its improvisatory nature, *preludes* may demonstrate variety in character and form. The *Prélude* is comprised of simple melodic phrases decorated by arpeggios, scales, and harmonics, flowing into the *Danse.* Two easily distinguishable parts are heard twice each in the *Danse,* one light and lilting, the other lush and melodious, as the *Danse* slowly but steadily builds to a climatic finish.

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University of Louisville Chamber Winds

Fred Speck, *director*

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Sunday Evening
November 18, 2012
3:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University of Louisville Chamber Winds
Fred Speck, *director*

Drei Lustige Märsche, Op. 44 (1926) — Ernst Krenek (1900-1991)

Sept Pieces pour 8 Instruments (1966) — Francis Chagrin (1905-1972)

University of Louisville Symphonic Band
Amy I. Acklin, *director*

American Salute (1943) — Morton Gould (1913-1996), trans. Lang

Toccata — Gaspar Cassadó (1897-1966), arr. Slocum

Matthew Williams, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

October (2000) — Eric Whitacre (b. 1970)

English Folk Song Suite (1923) — Ralph Vaughan Williams (1872-1958)

I. March – "Seventeen Come Sunday"
II. Intermezzo – "My Bonny Boy"
III. March – "Folk Songs from Somerset"

The U.S. Field Artillery March (1917) — John Philip Sousa (1854-1932), arr. Brion

PROGRAM NOTES

Drei Lustige Märsche, Op. 44

Krenek's "Merry" Marches are steeped in satire at their gentlest level, and saturated with sarcasm at their most biting. Of these parodies, John Carmichael, writes: "As his response to Hindemith's commission, Krenek submitted this composition which pokes fun at the typical military music of the day. From the stilted percussion introductions to the disguised quotes of well-known tunes, like "Mexican Hat Dance," and "Can-Can," Krenek teases the present and the past, while pointing a finger to the possibilities of the future."

Born in Vienna, but of Czech origin, Krenek was among the group of artists intimidated by the Nazi regime, being classified as a *Kulturbolschwist* (cultural nihilist). His distaste for things military may have triggered the infusion of the mocking, non-military jazz-like figures and apparent musical quotations.

Sept Pieces pour 8 Instruments

Composed in 1966, Francis Chagrin's *Sept Pieces pour 8 Instruments* features seven short movements, each creating a contrasting musical atmosphere. The music is tonal, but with a harmonic complexity that gives it a French flavor. Additionally, subtle rhythmic intrigues and asymmetries tease the listener with respect to the predictable and the unexpected. This work clearly characterizes the sentiment that Chagrin's fellow composer, Benjamin Frankel, made in noting that Chagrin was 'always able to see the lighter aspect of serious effort.'

Philip Lane, British composer and musicologist traces Chagrin's biographical origins in the following:

Francis Chagrin described himself as 'Rumanian by birth, British by nationality and cosmopolitan by inclination.' He was born Alexander Paucker in Bucharest on the 15 November 1905 to wealthy Jewish parents who expected their son to take his rightful place in the family business. Reluctantly he complied, if only initially, by reading for an engineering degree in Zurich, while secretly putting himself through the city's music conservatoire. After graduating in 1928 and having 'done the right thing' by his parents, he expected his family to allow him to pursue his musical ambitions. When this failed to materialize, he left home and made for Paris where he acquired his new name.

Even though his family was willing to support him financially by now, he refused, preferring to make his own way by playing in night clubs and cafes-chantants and writing popular songs. When he had saved enough, he enrolled in 1933 at the Ecole Normale for two years, where his teachers included Paul Dukas and Nadia Boulanger. He began writing modest film scores, but sensing that war was not far away, made a trip to Britain to see how the business worked here. He immediately fell in love with the country and settled permanently in 1936.

American Salute

Morton Gould (1913-1996) was an American composer, conductor, and pianist. Born in Richmond, New York, Gould had his first composition published at age six. Later writing for Broadway shows, film scores, television, and ballet, Gould would go on to win the Pulitzer Prize, Grammy Award, Kennedy Center Honor, and was elected into the American Academy and Institute of Arts and Letters.

American Salute, originally written in 1943 for orchestra, was transcribed for band in the same year by Philip J. Lang. The American folk song "When Johnny Comes Marching Home" is used prominently throughout as the theme in a set of variations. *American Salute* was originally part of a concert radio broadcast featuring marches from the Allied nations. Showcasing the versatility of technique and color of the concert band, the work has become a staple in the wind band repertoire.

Program Note Written by Matthew Williams

Toccata

The *Toccata* programmed here merits careful explanation. Attributed to Girolamo Frescobaldi (1583-1644), the composition is actually the work of renowned cellist Gaspar Cassadó (1897-1966). Cassadó premiered the work, ascribing it to Frescobaldi, and it quickly caught the attention of Hans Kindler, renowned cellist and conductor. Kindler arranged the work for orchestra in 1942, giving it the title *Toccata by Girolamo Frescobaldi*. The piece was frequently performed, and was arranged for band in 1955 by Earl Slocum (1902-1994). However, in 1978, following mounting criticism of the authenticity of the work, it was declared that the work bore little resemblance to Frescobaldi's numerous other toccatas and was a hoax perpetrated by Cassadó.

Program Note Written by Matthew Williams

October

American composer Eric Whitacre (b. 1970) came to composition relatively late, not writing his first piece until his undergraduate years at the University Nevada-Las Vegas. Whitacre later studied composition at the Juilliard School with John Corigliano, and in 2001 became the youngest composer to win the Raymond C. Brock commission by the American Choral Directors Association. In addition to choral music, Whitacre often writes for a variety of ensembles, including orchestra, wind band, and music for the stage. He gained international popularity in 2009 for his online Virtual Choir, a performance of his choral piece Sleep comprised of pre-recorded videos submitted from over 150 individuals in 20 countries.

October, one of Whitacre's works originally written for the wind band, was premiered on May 14, 2000 as the result of a consortium of 30 high school bands from Nebraska. Recognizing a gap in the wind band repertoire for serious music at a grade three level, the consortium commissioned Whitacre for such a work. The piece is dedicated to Brian Anderson, the band director who organized the consortium. About the piece, Whitacre writes:

> "October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season."

Program Note Written by Matthew Williams

English Folk Song Suite

Ralph Vaughan Williams (1872-1958) was born in the British village of Down Ampney. Vaughan Williams' musical education includes study at the Royal College of Music, as well as instruction from Max Bruch in Berlin and Maurice Ravel in Paris. During the early part of his career, Vaughan Williams was among the first of composers such as Grainger and Bartók who spent time in rural villages collecting folk songs which would be later used in their compositions.

English Folk Song Suite, written in 1923, is a setting for military band of three folk songs collected by Vaughan Williams during his time in the English countryside. The first movement, March, contains the songs "I'm Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement, titled Intermezzo, includes "My Bonny Boy" and "Green Bushes." The third and final movement, March - Folk Songs from Somerset, contains four songs: "Blow Away the Morning Dew," "High Germany," "The Tree So High," and "John Barleycorn."

Program Note Written by Matthew Williams

The U.S. Field Artillery March

John Phillip Sousa is a name synonymous with American music, particularly marches. He was born on November 6, 1854, and became the conductor of U.S. Marine Band at age 26. He earned the title "The March King" due to the high quality and frequent appearance of his marches in the Marine Band's repertoire. In 1892, he formed his own band and garnered worldwide acclaim, performing a staggering 3500 concerts in 400 different cities in the first seven years of the band's existence- that's 500 concerts a year! The Sousa Band toured actively for forty years, serving as the paramount expression of musicality, swift pace, and joyous spirit during the golden age of America's bands.

The U.S. Field Artillery March, composed in 1917 at the request of Army Lieutenant George Friedlander, often closed the first half of the Sousa Band concerts. It features a melody, now familiar to many of us with connections to the Armed Forces, that was thought at the time to date from as far back as the Civil War. When the piece's popularity exploded upon its publication, Sousa and Friedlander were shocked to learn that the marching tune was not even ten years old, and that the composer, Lieutenant Edmund L. Gruber of the U.S. Army Field Artillery, was very much alive! Nonetheless, Lieutenant Gruber graciously permitted Sousa's adaptation of his melody, which contributed to the wide recognition of the tune we know as "The Caisson Song." Listen for its appearance in the march's trio, and be sure you are seated for another of Sousa's signature rousing march finales at the end!

Program Note Written by David Elliott

University Symphonic Band

Amy I. Acklin, *director*

Piccolo
Kaila Washington, Louisville, KY

Flutes
Sam Williams, Alvatonm KY *
Katelin Dickerson, Elizabethtown, KY
Kelsey Hensley, Georgetown, IN
Ben Gutman, Floyds Knobs, IN
Kelsey Johnson, Borden, IN
Kelly Moreman, Stuart, FL
Lauren Morris, Crestwood, KY

Oboes
Jim Hardaway, Jeffersonville, IN *
Sydnee Webb, Lexington, KY

Clarinets
Ellen Trammel, Lexington, KY *
Joseph Wermuth, Jeffersonville, IN
David Elliott,, LaPorte, IN +
Heather Shelton, Crittenden, KY
Brandy Marcum, Louisville, KY
Elise Bauer, Louisville, KY
Dillon Greg, Louisville, KY
Jimmy Caldwell, Mt. Washington, KY

Bass Clarinet
Janelle Newton, Elizabethtown, KY

Bassoons
Travis Royce, Louisville, KY *
Katie Saylor, Murray, KY
Phoebe Bell, Elizabethtown, KY
David Gould, Pewee Valley, KY

Alto Saxophones
Josh Warren, Louisville, KY *
Nick Burke, Lawrenceburg, IN
Nathaniel Cucilovic, Louisville, KY

Tenor Saxophone
Kimberly Kennedy, Cynthiana, KY

Bari Saxophone
Blake Schneider, Jasper, IN

Horns
Ian Wolfe, Lawrenceburg, KY*
Aaron Coomer, Seymour, IN
Andrew Osborne, Lexington, KY
Justin Warner, Louisville, KY
Josh Goodman, Fairfield, OH
Matt DeVore, Louisville, KY
Ben Taylor, Waddy, KY

Trumpets
Trevor Webb, Ft. Mitchell, KY*
Seth Burkhardt, Ft. Mitchell, KY
Jonathan Wysong, Soddy Daisy, TN
Bryce Fuhrman, Hanover, PA
Kristian Kemker, Salem, IN
Joe Meibers, Winchester, KY
Clay Parler, Charlotte, NC
David Jaffe, Louisville, KY

Trombones
Patrick Bolender, Covington, KY*
Sam Hornbuckle, Shepherdsville, KY
Josh Barnes, Taylors, SC

Bass Trombone
Michael Tignor, Richmond, VA

Euphoniums
Chris Dye, LaGrange, KY*
Jared Anderson, Louisville, KY
Hardy Kikuchi, Lexington, KY

Tuba
Matheus Silva, Jeffersontown, KY*
Marie Kneuven

Percussion
Matt McClimon, Fortuna, CA*
Kyle McCoy, Pittsburg, PA
Kourtney Howard, Frankfort, KY
Jecorey Arthur, Louisville, KY
Chris Cutshaw, Lexington, KY
Sami Sankey, Elizabethtown, KY

* Denotes Principal
† Graduate Assistant

University of Louisville Chamber Winds

Fred Speck, *director*

Piccolo
Sarah Kurtz

Flutes
Carrie Ellis
Michelle Schapmire

Oboes
Teil Buck
Lindsay Foster

Clarinets
Dylan Lloyd
Alex Ravitz
Emily Danielson
Danny Sogar
Bruno Bedard
Michael Burkhead

Horns
Matt Williams
Tyler Taylor
Jake Campbell

Trumpets
Don Woods
Nick DeJarlais

Trombone
Tim Hutchens

Tuba
Craig Potter

Percussion
Jim Weixler
Michael Cowan
Mandi Roberts
Spencer Zembrodt

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *conductor*

featuring

Josh Hamilton, *conductor*
Student of Kent Hatteberg

and

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

featuring

Josh Hamilton, *conductor*
Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Sunday Evening
November 18, 2012
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Oratorio de Noël, Op. 12
6: Quare fremuerunt gentes?
Camille Saint-Saëns
(1835-1921)

Jung Hyun Ahn, *piano*

O Nata Lux
Thomas Tallis
(c. 1505-1585)

Psalm 117: Laudate Jehovam, omnes gentes
Georg Philipp Telemann
(1681-1767)

Jacob Head, *violin* Kate Tyree, *violin*
Lindsey Becker, *cello* Bomi Lee, *harpsichord*

Elegischer Gesang, Op. 118
Ludwig van Beethoven
(1770-1827)

Jacob Head, *violin* Kate Tyree, *violin*
Chelsea Rae Cook, *viola* Lindsey Becker, *cello*

Kde Sú Krávy Moje
H.A. Schimmerling
(1900-1967)

Poor Man Lazrus
arr. Jester Hairston
(1901-2000)

COLLEGIATE CHORALE

Chandos Anthem No. 9:
No. 8: Your Voices Raise
George Frideric Handel
(1685-1759)

Jung Hyun Ahn, *piano*

Hosanna to the Son of David
Orlando Gibbons
(1583-1627)

Psalm 100 (Jauchzet dem Herrn)
Felix Mendelssohn
(1809-1847)

Anna Rittenhouse, Jessica Banet, *soprano*
Lauren Cannon, Jung Hyun Ahn, *alto*
Ricky Lynn Case II, Andrew Wheaton, *tenor*
Phillip D. Morgan, Austin Echols, *bass*

Go, Lovely Rose
Eric Whitacre
(b.1970)

Emily Yocum, *soprano* Ricky Lynn Case II, *tenor*

Muié Rendêra
arr. C.A. Pinto Fonseca
(1933-2006)

In His Care-O
arr. William Dawson
(1899-1990)

University Chorus

Bomi Lee, *director*

Josh Hamilton, Kate McCoskey, Nicholas Gray, Jung Hyun Ahn, Won Joo Ahn, *graduate assistants*

Soprano I
Jessica Kingery
Audrey Manis
Haley Massad
Briget Payne
Tera Pierce
Ashley Sonne

Soprano II
Won Joo Ahn*
Ellen Nicole Akin
Nicole Carlson
Jacquelyn Davis
Chauntel Fox
Kim Hajdalenko
Treneese Hughes
Emily Lobeck
Ellen Lukat
Hannah Parker
Emma Powers
Victoria Russell

Tenor I
Ricky Lynn Case II#
Cody Gabriel Martin
Alex Poe
Ethan Schmidt
William Simpson

Tenor II
Timothy Blunk
Ben Boelscher
Dan Box
Josh Hamilton*
Andrew Wheaton

Alto I
Jung Hyun Ahn*
Bailey Carter
Trina Coles
Victoria Edgar
Amelia Ehmling
Holly Hankin
Krista Heckmann
Emily Hoppenjans
Sidney Moss
Mollie Stephens
Rachel Vaughan
Lydia Lacy Wallace
Gina Woods

Alto II
Patricia M. Edison
Kate McCoskey*
Jessica Newsome
Stella Ville
Hannah Weitlauf

Bass I
Ermir Bejo*
Jordan Bennett
Nicholas D. Gray*
Christopher Herde
Chris Millett
Natty Powell
Ian Pugh
Justin Sierkowski
Garrett Weeks
Leland Wilbert

Bass II
John Flannigan
Andrew Hall
Ishmerai Jn-Baptiste
Chris Kincaid

**graduate student*
#guest

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I
Laura Bower
Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Jody McCaffery
Erin Shina
Madison Whelan
Emily Yocum

Soprano II
Won Joo Ahn*
Jessica Banet+
Bailey Haskell
Virginia Henley
Rachel Hobbs
Emily Howes
Lora Lambert
Jessica Pouranfar
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Josh Hamilton*+
Ian Hooper
Sam Soto
Blake Wilson

Tenor II
Kristofer Anderson
Richard Howsare
Nick Peak
John C. Sida
Andrew Wheaton

Alto I
Uadani Butto
Lauren Cannon
Chelsey Jackson
Sara Kim
Ashley Kruth
Alexandra Lewis
Rachel Miller

Alto II
Jung Hyun Ahn*+
Kate McCoskey*
Elayne Parrish
Mckenzie Peay
Grace Robertson
Amber Whittaker

Bass I
Caleb Coleman
Bradley Detro
Jonathan Gentry
Nicholas D. Gray*
Ethan James McCollum
Phillip D. Morgan+
Nathan Yothers

Bass II
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols
Reed Mills
Nick Pappe
Jesse Abraham Patrick
David Taustine

+ *section leader*
**graduate student*

University of Louisville
University Chorus and Collegiate Chorale

Josh Hamilton – Graduate Conducting Recital
Sunday, November 18, 2012

Texts, Translations, and Notes

Selections by the University Chorus

Oratorio de Noël, Op. 12: Quare fremuerunt gentes? — Camille Saint-Saëns

Camille Saint-Saëns was a late-Romantic French composer, conductor, and organist. An individual possessing immense musical skill, Saint-Saëns gained widespread acclaim from his peers. Hans von Bülow, an early promoter of the music of Richard Wagner, described Saint-Saëns as "the greatest musical mind of the era." This lofty praise followed Saint-Saëns's flawless sight-reading of the orchestral scores of Wagner's operas *Lohengrin, Tristan und Isolde,* and *Siegfried.* Saint-Saëns was known to maintain close relationships with many of the important composers of his age. For example, Franz Liszt was known to be a close friend and Gabriel Fauré was a former pupil. Saint-Saëns never embraced the romanticism that was so wide spread during his day; however, his music has garnered a permanent position in the classical repertoire.

The *Oratorio de Noël,* op. 12, is just one of Saint-Saëns's popular compositions. A relatively early work, completed in 1858, the piece represents both an early effort in larger choral-orchestral forms and homage to earlier composers such as J.S. Bach. Though called an oratorio, it could be more appropriately dubbed a cantata and follows several of the conventions of Bach's numerous contributions to the genre. It was written over the course of eleven days in December and was completed in enough time to allow for adequate rehearsal in order to be premiered that Christmas eve.

Quare fremuerunt gentes, the sixth movement of the work, is a setting of the second psalm. It begins in D minor and when paired with the aggressive orchestral accompaniment prepares the rage of the text. As it progresses in this aggressive fashion, Saint-Saëns employs consecutive chromatic passages to eventually cadence in E flat major. This arrival is punctuated with a declamatory high B flat from the soprano section. This outpouring of emotion begins to repose and seamlessly transitions into a slow, triple section in B flat major. In this portion of the piece the *Gloria Patri* is set in a four part, homophonic chorale, yet another point of influence from Bach. The interlude between the two sections serves as the choral prelude introducing the melodic material for the chorale to follow. Following the three iterations of "amen" the movement comes to a quiet and calm conclusion.

No.6: Chœr	No. 6: Chorus
Quare fremuerunt gerntes?	Why do the nations rage,
Et populi meditati sunt inania?	and why do the peoples imagine vain things?
Gloria Patri, gloria Filio,	Glory to the Father, glory to the Son,
gloria Spiritui Sancto;	glory to the Holy Spirit.
Sicut erat in principio, et nunc et semper,	As it was in the beginning, is now,
Et in saecula saeculorum. Amen.	and will be forever and ever. Amen.

O Nata Lux — Thomas Tallis

Thomas Tallis was a composer of the English Renaissance. Due to a lack of documentation not much is known about the early years of his life; however, it is certain that Tallis held posts as an organist and singer at numerous churches throughout the County Kent in Southeastern England. This list of appointments even included a post at the Canterbury Cathedral. By 1543, he had been appointed as a gentleman of the Chapel Royal, a position that he would hold for the remainder of his life. The duties of this position included serving as organist, an obligation that was shared with another important Englishman, William Byrd. In 1575, Tallis and Byrd were granted the privilege

of music printing by Queen Elizabeth. This privilege led to the production of the *Cantiones sacrae*, a collection of thirty-four Latin pieces in commemoration of the Queen's reign.

Tallis was born a Roman Catholic and therefore several of his early compositions are Latin liturgical settings, including several settings of the mass. He continued to write Latin pieces but was forced to deem them for non-church related performance, due to the introduction of the Protestant Book of Common Prayer, which banned the use of Latin in the church. *O Nata Lux* is an excellent example of his compositional style. The piece is homophonic and employs the harmonic language typical of Tallis, with harmonic movement consisting of frequent cross relations in the context of the same measure. Simply put, two notes sound only a half step apart, creating a tonal effect that is unique to the English music of this period. While the texture is almost completely homophonic, the piece is not without several typical compositional practices. For example, there are several rhythmic motifs that are imitated between the various voice parts, consisting of short, ascending, melismatic passages. These small gestures serve as a propulsion mechanism and provide rhythmic variety to the largely homophonic texture.

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes precesque sumere.	O light born of light, Jesus, redeemer of the world, with loving-kindness deign to receive suppliant praise and prayer.
Qui carne quondam contegi dignatus es pro perditis, Nos membra confer effici tui beati corporis.	Thou who once deigned to be clothed in flesh for the sake of the lost, grant us to be members of thy blessed body.

Psalm 117: Laudate Jehovam, omnes gentes **Georg Philipp Telemann**

German composer Georg Philipp Telemann was one of the more pivotal and prolific composers of the Baroque period. He was closely acquainted with several of the other premier composers of his era, most notably J.S. Bach and George Frideric Handel. Largely self taught, Telemann generated a most impressive catalogue over his lifetime, the entirety of his output exceeding 3,000 works. This vast amount of compositions is spread out over numerous genres; however, a large number of these works are cantatas, motets, and psalm settings. *Laudate Jehovam, omnes gentes* is an excellent example of these choral psalms.

This particular psalm setting is divided into three distinct sections. The first section is in the composition's home key of B flat major, and sets the first portion of the text below paired with energetic and agile singing. This energy feeds directly off the two violin parts while the continuo part outlines the harmonic progression. The first section ends in the relative key of G minor.

The second portion of the piece takes on many characteristics from the first section. The key changes to the subdominant key of E flat major. Instead of the energetic and polyphonic singing from the first section, the choir sings homophonically. The choir sings together during this section in order to better communicate the meaning of this portion of the text. The music is propelled by the two violin parts playing arpeggiated figures antiphonally.

The third and final section of the piece incorporates only the "Alleluia" text, returning to the home key of B flat major. The most notable musical event in this portion is a chain of suspensions. This musical device is used twice; the first instance takes place in the soprano voice and a second in the alto voice. The piece is propelled to its conclusion by the voices and strings before arriving at the final cadence on the tonic.

Laudate Jehovam, omnes gentes! Laudibus efferte omnes populi!	O praise ye the Lord, all ye nations: praise him, all ye people.
Quia valida facta est super nos Misericordia ejus, et veritas Domini In aeternam. Alleluia!	For his merciful kindness is great toward us: and the truth of the Lord endureth for ever Praise ye the Lord. Alleluia!

Elegischer Gesang, Op. 118

Ludwig van Beethoven

Ludwig van Beethoven is undoubtedly one of the most important composers of the classical tradition. Born in the small German village of Bonn, Beethoven showed that he was destined for musical greatness from a young age. In his adolescence, Beethoven took numerous musical positions and eventually travelled to Vienna to pursue additional musical studies. Beethoven's teachers during his time in Vienna included Johann Albrechtsberger, Antonio Salieri, and Joseph Haydn. Following these years of study, Beethoven began to compose at a prolific rate. These works included several of Beethoven's famous symphonies, his oratorio *Christ on the Mount of Olives*, Op. 85, and his lone opera *Fidelio*. Toward the end of his life Beethoven began to have renewed interest in the string quartet.

Elegischer Gesang is a work that combines both the choral and string quartet idioms. The piece is a funeral elegy and demonstrates Beethoven's unparalleled ability to connect emotion to music. Beginning with an extended introduction from the string quartet, this initial section outlines melodic material that is used throughout the remainder of the piece. The choral entrances in the first section are in the chorale style while the string quartet presents more active musical material. This calm unfolding reflects the peaceful meaning of the first lines of text, "Gently, as you lived, have you died." The texture of the second section is reduced to just the bass voice and the cello, thus beginning a very brief imitative section. The voices enter in ascending pitch; tenor is paired with viola, alto with second violin, and soprano with first violin, all presenting the motive of a descending fifth followed by an ascending minor sixth. This motive accentuates the meaning of the text, "Kein Auge wein' ob," the chromatic resolution of the initial motive along with the descending vocal line perfectly represents falling tears.

The third section begins with a homophonic arrival in the new key of A major. This also accentuates the meaning of the text representing the spirits' homecoming. The listener is quickly reminded of the previous sorrows as the tears motive abruptly returns and interrupts the heavenly arrival. Beethoven then uses his compositional prowess to return the piece to the original tonality of E major. The piece is brought full circle by the return of melodic material from the first section in the strings along with the restatement of the initial section of text. The choir has also returned to the chorale style. The "sanft" section of the text is repeated a final time and the piece comes to a gentle repose, with this serene ending representing Beethoven's final embodiment of the text in music.

Sanft, wie du lebtest,	Gently, as you lived,
hast du vollendet,	have you died.
zu heilig für den Schmerz!	too holy for Sorrow!
Kein Auge wein' ob	Let no eye shed tears
des himmlischen Geistes Heimkehr.	for the spirit's heavenly homecoming

Kde Sú Krávy Moje

H.A. Schimmerling

H.A. Schimmerling was a Czech composer, pianist, teacher, and musicologist. Schimmerling showed musical prowess from a young age. His early endeavors included learning the cello by the age of thirteen and eventually earning a degree in music from the Vienna Conservatory. After graduation, Schimmerling became a coach at the German Opera in Prague and later at the Metropolitan Opera in New York City. He became an American citizen in 1944 and over the course of his first decade in America had numerous engagements composing, conducting, and teaching. His other interests included academic writing and lecturing. This passion led to his writing over 1,200 articles on music and being a founding member of the Woodstock Summer Festival, a festival that included several lecture series that he took part in beginning in 1955.

Kde Sú Krávy Moje is a playful piece that tells the story of a young shepherd girl awaking from a nap to find that her herd of cows has wandered off. The piece's playful melody combined with the whimsical triple meter produce the light and happy nature of the composition. The melody is almost always accompanied with an "um-pah" style ostinato. This simple piece is made up of three sections. The first and last sections are in the key of A flat major, and the middle section is set in the relative minor key. The text consists of only one sentence, "Kde Sú Krávy Moje." The other words that the audience hears (Černuša, Beluša, etc.) are simply the names of the individual cows.

Kde Sú Krávy Moje?	Where are my cows?

Poor Man Lazarus **arr. Jester Hairston**

Jester Hairston was an individual of enormous talent. His artistic credits include work as a composer, conductor, arranger, and actor. He was born in rural North Carolina but at a young age his family relocated to Pennsylvania. Upon graduating from the Boston area's Tufts University in 1928 Hairston went on to study music at the Juilliard School. He used his musical training as choral conductor, eventually working with ensemble singers in several Broadway musicals. These theatrical experiences led Hairston to enter a new portion of his career as an actor. His acting credits include small roles in twenty feature films and several television roles over the latter portion of his career. Hairston received critical acclaim for his contributions to television programming and was awarded a star on the Hollywood Walk of Fame upon his death. He is also celebrated as a founding member of the Screen Actors Guild in 1937. *Poor Man Lazarus* is an energetic arrangement. The piece is in strophic form and concludes with an exciting circle of fifths progression. Though the arrangement is exciting, the playful and bright nature of the arrangement is an odd juxtaposition to the text of being "tormented in the flame."

Poor man Lazarus, sick and disabled.
Dip your finger in the water;
come and cool my tongue,
'cause I'm tormented in the flame!

He had to eat crumbs from the rich man's table.
Dip your finger in the water;
come and cool my tongue,
'cause I'm tormented in the flame!

Rich man Divies, he lived so well.
Dip your finger in the water;
come and cool my tongue,
'cause I'm tormented in the flame!

And when he died, he went straight to hell.
Dip your finger in the water;
come and cool my tongue,
'cause I'm tormented in the flame!

I love to shout, I love to sing.
Dip your finger in the water;
come and cool my tongue,
'cause I'm tormented in the flame

I love to praise my heavenly King.
Dip your finger in the water;
come and cool my tongue,
'cause I'm tormented in the flame!

Selections by the Collegiate Chorale

Chandos Anthem No. 9: No. 8, Your Voices Raise **George Frideric Handel**

George Frideric Handel was one of the most influential composers of the Baroque period. Most well known for his oratorios and operas, Handel was prolific in all compositional idioms. The *Chandos Anthems* were written during the period of 1717-1718 when he was in service to the Duke of Chandos. These anthems provide a wealth of music that represents the compositional style and conventions of the composer. Similar in structure to Handel's other extended works, the anthems consist of movements for soloists and chorus. Audiences familiar with Handel's masterpiece *Messiah* will undoubtedly recognize the virtuosity of the performers in this performance.

Handel introduces the main thematic material of *Your Voices Raise* in the tenor voices. This theme reappears throughout the course of the piece, juxtaposed against the melismatic setting of the "Alleluia." Each iteration of the melismatic figure appears in a different voice part and is separated by declarations of "Your Voices Raise." Later the melismatic figure occurs with greater frequency and without the alternating declarations. The piece flies toward its conclusion and the vocal parts come together in the final statements of the exuberant "Alleluia."

Your voices raise, ye Cherubin and Seraphin, to sing his praise. Alleluia.

Hosanna to the Son of David **Orlando Gibbons**

Orlando Gibbons was among the pivotal English composers of the early 17th century. He studied singing at King's College from 1596 until 1599. He began to advance in his profession and eventually acquired the position of organist at the Chapel Royal, a position he held from 1603 until his death. He has long been noted as one of the early masters of polyphony; his anthems set for four to six voices are particularly notable examples of his style.

Hosanna to the Son of David begins with fanfare entrances paired with the initial line of text. This initial entrance begins the exciting imitation that takes place throughout almost the entire composition. The melodic interplay of the parts is typical of music from this period. The intensity of the imitation fluctuates throughout the piece, and the activity builds to the point where each of the six voices is involved before waning back down to almost nothing. This is typically done to highlight a vocal entrance paired with a new line of text.

One particular moment of interest is where Gibbons sets the text "Peace in heaven." He brings the imitation to a halt and replaces it with a brief moment of homophony. This is certainly done to represent the text as the blocked major chords represent the peaceful and pure nature of Heaven. This pause in the imitation is short lived as the piece builds toward its conclusion. The initial fanfare subject returns for the final declarations of "Hosanna in the highest heavens."

Hosanna to the Son of David.
Blessed is he that cometh in the name of the Lord.
Blessed be the King of Israel.
Peace in heaven, and glory in the highest places.
Hosanna in the highest heavens.

Psalm 100 (Jauchzet dem Herrn) **Felix Mendelssohn**

Felix Mendelssohn was among the most important musicians of the Nineteenth Century. As a composer who excelled in all of the major idioms of composition, Mendelssohn finds a place among music's elite. Interestingly, while he was surrounded by Romantic influences such as Franz Liszt and Hector Berlioz, he found a great source of inspiration from the pivotal figures of music's past. These influences included the works of Bach, Handel, and Mozart, which he came in contact with while studying at the Singakademie in Berlin under Carl Friedrich Zelter. These influences were undoubtedly a factor in Mendelssohn spearheading a revival of the works of Bach.

This setting of the 100th psalm, one of two settings by Mendelssohn, is an excellent example of his craft in the choral idiom. It begins with a homophonic declaration of the first line of text in C major. This stately opening leads directly into a series of cascading melodic lines paired with the text "kommt vor sein Angesicht mit Frohlocken." The music takes a more dramatic turn as we reach the most important sections of text in the Psalm, exclaiming that God is Lord and he is responsible for the creation of humanity. This text is paired with homophonic music that features dramatic dynamic contrast and maintains a great deal of intensity. This section culminates with the return of the cascading choral lines, this time paired with the "und zu schaafen seiner weide" text. The piece then arrives at a moment of extreme beauty. The tonality changes to F major and the forces are reduced from the full choir to an octet of soloists. This section serves as a moral to the psalm: the soloists inform the nations of the world what is necessary to maintain good favor with God. The soloists instruct the nations to enter the gates with praise and thanksgiving. This section features expertly crafted interplay between the eight soloists and is highlighted by Mendelssohn's well-timed harmonic tension and release. The octet cadences in F major and is followed by the return of the full choir in the original tonality. The choir provides the final stanzas of the psalm in a homophonic, chorale style. The piece concludes with a final declaration of the everlasting goodness, mercy, and truth of the Lord.

Jauchzet dem Herrn alle Welt.	Sing joyfully to God, all the earth;
Dienet dem Herrn mit Freuden.	serve the Lord with gladness.
Kommt vor sein Angesicht mit Frohlocken.	Come in before his presence with exceeding great joy.
Erkennet, dass der Herr Gott ist.	Know that the Lord he is God;
Er hat uns gemacht, und nicht wir selbst,	he made us and not we ourselves.
zu seinem Volk und zu Schafen seiner Weide.	We are his people and the sheep of his pasture.
Gehet zu seinen Toren ein mit Danken.	Go into his gates with praise,
Zu seinen Vorhöfen mit Loben.	into his courts with hymns; and give glory to him.
Danket ihm, lobet seinen Namen.	Praise his name,
Denn der Herr ist freundlich	For the Lord is sweet;
und seine Gnade währet ewig	his mercy endures forever,
und seine Wahrheit für und für.	and his truth throughout all generations.

Go, Lovely Rose

Eric Whitacre

Eric Whitacre has become one of the most popular and most often performed American composers in the Twenty-first Century. His music employs a unique style typically characterized by closely voiced and extended chord structures and is mostly homophonic. *Go, Lovely Rose* is no exception to these composition practices. In fact, this particular piece may have served as the compositional foundation for his future catalogue of choral music. Composed in 1992, this was the first serious choral work written by Whitacre and certainly must have enabled him to discover his compositional language.

The composer states the following regarding *Go, Lovely Rose:*

> "The piece is structured around the cyclical life of a rose, and is connected throughout by the opening 'rose motif,' a seed that begins on the tonic and grows in all directions before it blossoms, dies and grows again."

This cyclical idea is represented by spring at the beginning. Summer comes with the increased tempo and is paired with the text, "Tell, tell her that's young." Autumn arrives with the slow, expanding passage after the entrances of the tenor and soprano soloists. Finally, winter is represented with declamatory cascading entrances following the climatic point of the piece. This section also works to serve the text as it is paired with the line, "Then die!" Life then returns as the opening motif appears once again at the end of the piece, parodying the return of spring after winter.

Go, lovely rose!
Tell her that wastes her time and me
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts, where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die! that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!

Edmund Waller

Muié Rendêra

arr. C.A. Pinto Fonseca

C.A. Pinto Fonseca was a Brazilian conductor, composer, and arranger. Born in Southeastern Brazil, he developed an impressive reputation throughout the region. He received numerous awards for his stellar conducting, winning several competitions and leading his choir *Madrigal Ars Nova* to widespread acclaim throughout South America and Europe. In addition to his skill as a conductor, Fonseca gained a great deal of notoriety for his arrangements of Brazilian folk tunes.

Muié Rendêra is a combination of two of the more well known folk tunes from Northeastern Brazil. The two tunes *Olê, Muié Rendêra* and *é Lampa, é Lampa, é Lampeão* are combined to create this energetic choral work. The piece begins with the introduction of the first folk tune. The tunes dance qualities are accompanied by a rhythmic ostinato in the male voices. In addition to the ostinato the verses are accompanied by soloistic interjections on the syllable "La." This line is accented and also help to enhances the dance qualities of the arrangement. The *Lampa* tune is introduced at the conclusion of the first two verses. The new tune is accompanied by an accelerated tempo along with the ostinato from the first section, but now in the women's voices. The *Lampa* section is concluded by a recitative declaration from the bass section, marking the return of the first tune. The third section is concluded by a second bass declaration.

Olê, muié rendêra
olê, muié renda
tu me ensina a fazê rendá
que eu te ensino a namorá.
Virgulino é Lampeão.

Hey, lacemaker woman,
Hey, lacemaker woman,
if you teach me how to weave,
I'll teach you how to court (love).
Virgulino is Lampeão

É Lampa, é Lampa, é Lampa,
é Lampeão.
O seu nome é Virgulino,
o apelido é Lampeão.

He is Lampa, Lampa, Lampa,
he is Lampeão.
His name is Virgulino,
his nickname is Lampeão.

In His Care-O

arr. William Dawson

William Dawson was an important African-American composer, conductor, and arranger. He is most well known for a twenty-five year tenure as professor at the Tuskegee Institute. It was over the course of these years that he helped bring the Tuskegee Institute Choir to prominence. In addition to his choral compositions, Dawson had a fair amount of success across all compositional idioms. One particular work of note was the *Negro Folk Symphony*. The work received its premiere with the Philadelphia Symphony Orchestra under the direction of renowned conductor Leopold Stokowski. The compositions for which he is most well known are his numerous arrangements of Negro spirituals.

In His Care-o is a powerful arrangement that uses a straight-forward and energetic approach to pull in the audience. The piece is generally strophic but contains small variances in either rhythm or pitch to provide variety throughout the arrangement. With each successive verse the intensity grows until the pent up energy is released in combination with the increased tempo. This outpouring of energy is also punctuated by a descant soprano part. The descant expands the harmonic texture and provides brilliance to the composite sound of the choir. Dawson removes the descant and compresses the texture but adds a walking bass line underneath a rhythmic vamp. The piece concludes with one last powerful declaration of being in the Lord's care.

Program notes by Josh Hamilton

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Combos

Dave Douglas Combo
Directed by Mike Tracy

Red Rodney Combo
Directed by Tyrone Wheeler

Kenny Dorham Combo
Directed by Ansyn Banks

Monday Evening
November 19, 2012
7:30 p.m.
Bird Recital Hall

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We hope you enjoy the concert this evening.

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The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

All Blues — Miles Davis

Four — Miles Davis

Dave Douglas Combo
Jean Gorce, *trumpet* Shawn Knabel, *guitar*
Matt Pulley, *bass* Aaron Sable, *drums*
Mike Tracy, *director*

Cry Me a River — Arthur Hamilton

Scrapple from the Apple — Charlie Parker

Red Rodney Combo
Jeff Endly, *tenor sax* Joe Splading, *trombone*
Jon Webb, *piano*
Will Wilder, *guitar* Kate Tyree, *bass*
John Kleemeier & Isreal Cuenca, *drums*
Tyrone Wheeler, *director*

Butterfly — Herbie Hancock

Sly — Herbie Hancock

Kenny Dorham Combo
Ethan Evans, *trombone* Kendall Carter, *piano*
Brandon Coleman, *guitar*
Marie Knueven, *bass* Laurenço Vasconcellos, *drums*
Ansyn Banks, *director*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Classical Guitar Ensemble & Youth Performing Arts School Guitar Class

Dr. Stephen Mattingly, director

Tuesday Evening
November 20, 2012
8:00 p.m.
Comstock Concert Hall

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University Classical Guitar Ensemble

Timothy Blunk
Alexander Edwards
Michael Kagan
Christopher Roseland
Justin Sierkowski

Youth Performing Arts School Guitar Class

Craig Branham
Griffin Cobb
Caleb Fischbach
Saiara Mashait
Nico Palania
Bryce Priddy
Zach Uhlenhuth
Jacob Vittitow

PROGRAM

from *Oyun* — Carlo Domeniconi (b. 1947)
Lento
Molto energico

UofL Guitar Ensemble

from *Quintet in D, G. 448* — Luigi Boccherini (1743-1805)
Introduction and Fandango

Alexander Edwards, Michael Kagan & Christopher Roseland

La Maja de Goya — Enrique Granados (1867-1916) Arr. Noad

Tim Blunk & Justin Sierkowski

Cataluña — Isaac Albéniz (1860-1909)

Michael Kagan & Christopher Roseland

Córdoba — Isaac Albéniz (1860-1909)

UofL Guitar Ensemble
Youth Performing Arts School Guitar Class

University of Louisville
Repertory Ensemble Concert
November 26, 2012
Bird Hall 7:30pm

Hard Bop Ensemble -Dir. Ansyn Banks

Dear Old Milestones.....Miles Davis

Pearls..... David Hazeltine

1974 Blues.....Eddie Harris

Contemporary Ensemble -Dir. John LaBarbera
Bruno Souza- Asst. Dir

Radio.....Steve Swallow

Nemesis.....Aaron Parks

The Gift.....Avishai Cohen

Brazilian Ensemble -Dir. Mike Tracy
Lourenco Vasconcellos, Diego Lyra Assistant Directors

O vôo da mosca.....Jacob do Bandolin

Lamento astral..... Moacir Santos

Frevo pout pouri:

Oh Bela

Evocação #3

Vassourinhas..... various composers

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Flute Ensemble

Kathleen Karr, director

Tuesday Evening
November 27, 2012
7:00 p.m.
Bird Recital Hall

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Thank you.

University Flute Ensemble

Brittany Glass
Sarah Kurtz
Jessica Majors
Hannah Pope
Meaghan Spencer
Taylor Sulfridge
Robert Alex Betts

PROGRAM

Songs of the Ocean for Flute Choir — Ryohei Hirose (1930-2008)
- I. There Was No Ocean
- II. The Tufted Puffin
- III. Lullaby of the Ocean

Dues for Flutes, Op. 34 — Robert Muczynski (1929-2010)
1. Andante sostenuto
2. Allegro risoluto
3. Moderato
4. Allegro ma non troppo
5. Andante molto
6. Allegro

Sarah Kurtz & Meaghan Spencer, *flutes*

Echoes in the Wind — Phyllis Louke (b. 1954)
a Native American Solioquy for flute choir

Sami Sankey, *drum*

Sonata for Two Flutes, Op. 87 — Friedrich Kuhlau (1786-1832)
3. Rondo alla Polacca

Sarah Kurtz & Meaghan Spencer, *flutes*

Flutes and Vegetable for Flute Choir — Jonathan Cohen (b. 1954)
1. Pepper Presto
2. The Enchanted Eggplant
3. Sweet Potato Jig
4. Dance of the Radishes

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, November 29, 2012
3:00 p.m.
Bird Recital Hall

CONVOCATION

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from *My Fair Lady* — Lerner & Lowe
"I Could Have Danced All Night"

Bailey Carter, *soprano*
(student of Emily Albrink)
David Taustine, *piano*

Concerto No. 4 in E flat Major — W. A. Mozart (1756-1791)
I. Allegro

Aaron Coomer, *horn*
(student of Bruce Heim)
Nathan Yothers, *piano*

Horn Konzert No. 2 in Es-dur — Richard Strauss (1864-1949)
I. Allegro

Tyler Taylor, *horn*
(student of Bruce Heim)
John Combs, *piano*

Five Bagatelles for Piano and Clarinet — Gerald Finzi (1901-1956)
I. Prelude

Janelle Newton, *clarinet*
(student of Dylan Lloyd)
David George, *piano*

Premiere Rhapsody for Clarinet — Claude Debussy (1862-1918)

Daniel Sogar, *clarinet*
(student of Dallas Tidwell)
David George, *piano*

~~Andante in C Major~~ ~~W. A. Mozart (1756-1791)~~

~~Lauren Morris, *flute*~~
~~(student of Don Gottlieb)~~
~~Debbie Dierks, *piano*~~

Concerto in G Major — W. A. Mozart (1756-1791)
III. Rondo

Meaghan Spencer, *flute*
(student of Don Gottlieb)
Debbie Dierks, *piano*

Divertissement — Jean Francaix (1912-1997)
I. Vivace
II. Lento
III. Vivo Assai

Jackie Royce, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, November 29, 2012
3:00 p.m.
MB 267

CONVOCATION

Intrada — Otto Ketting (b. 1935)

Seth Burkhardt, *trumpet*
(student of Michael Tunnell)

Piece — Jacques Ibert (1890-1962)

Katelin Dickerson, *flute*
(student of Kathleen Karr)

Quatre Pieces for solo flute — Jindrich Feld (1925-2007)
1. Meditation
2. Caprice
3. Intermede
4. Burlesque

Sarah Carney Kurtz, *flute*
(student of Kathleen Karr)

Rhapsody for Clarinet in B-flat — Willson Osborne (1906-1979)

S. Elise Bauer, *clarinet*
(student of Dylan Lloyd)

Piece — Jacques Ibert (1890-1962)

Carrie Ellis, *flute*
(student of Kathleen Karr)

Hommage a M. de Falla — Bela Kovacs (b. 1937)

Katie Teremi, *clarinet*
(student of Dallas Tidwell)

Piece — Jacques Ibert (1890-1962)

Michelle Schapmire, *flute*
(student of Kathleen Karr)

Fantasy No. 1 — G. P. Telemann (1681-1767)
I. Adagio
II. Allegro

Kelly Moreman, *flute*
(student of Kathleen Karr)

Kokopeli — Katherine Hoover (b. 1937)

Hannah Pope, *flute*
(student of Kathleen Karr)

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, November 29, 2012
3:00 p.m.
MB 65

CONVOCATION

Three Etudes on Themes of Gershwin
II. Summertime

Paul Harvey
(b. 1935)

Brandy Marcum, *clarinet*
(student of Dallas Tidwell)

Tarantella

Camille St. Saens
(1835-1921)

Brandy Marcum, *clarinet* Ben Gutman, *flute*
(students of Matthew Karr, woodwind ensemble)
Joe Kohoke, *piano*

Piece en forme de Habanera

Maurice Ravel
(1875-1937)

Dan Gomby, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Sonata
I. With Vigor

Paul Creston
(1905-1985)

Jake Daniels, *alto saxophone*
(student of Adam McCord)
Deanna Catlett, *piano*

The Old Kind of Machine

Cambron Little
(b. 1990)

Cambron Little, David Cecil & Ryan Olexa, *alto saxophones*
(students of Adam McCord)

Passage — Jim Snidero (b. 1958)

Jon Driver & Nick Burke, *alto saxophones*
Jeffry Endly & Jake Daniels, *tenor saxophones*
Dylan Jones, *baritone saxophone*
Jonathan Gardner, *bass* Zheng Chai, *drums*
Samir Kambarov, *conductor*

Love Songs — Kyle McCoy (b. 1990)
I. Circulatory

Kyle McCoy, *conductor*
(student of Mark Lynn)
Jim Weixler, Spencer Zembrodt, Jecorey Arthur,
Michael Cowan & Samantha Sankey, *percussion*

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Israel David Cuenca Ordoñez

jazz drum set

Student of Jason Tiemann

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Thursday Evening
November 29, 2012
7:00 p.m.
Brid Recital Hall

PROGRAM

From Within

Michel Camilo (b. 1945)
arr. Israel David Cuenca

This tune was composed by the great Latin composer and Grammy winner, Michel Camilo, in 2004. In this composition, Camilo combines various Latin rhythms with modern jazz harmony. I arranged this tune by combining a slow Latin ballad pambiche flavor with a cascara rhythm to end up with an explosive percussion and drum solo over a piano montuno in a mambo feel. This song represents the new Latin music of the 21st century that combines jazz harmonies with Latin harmonic, melodic and rhythmic progressions.

Sandu

Clifford Brown (1930-1956)

"Sandu" was composed by the great trumpet player, Clifford Brown, in 1954. Based on the 12 bar blues progression, the tune features brilliant phrasing with strong swing eighth notes in the melody. The composer provides plenty of funk style melodic material by means of the blues scale, but with a less aggressive overall feel.

A Night in Tunisia

Dizzy Gillespie (1917-1993)

This is a jazz standard composed by the great trumpet player and composer, Dizzy Gillespie, in 1942. The musical form of this tune is A-A-B-A and features a short introduction and brief interlude that occurs before the solo sections, leading to a four-bar break for the next soloist. This composition has a combination of Latin rhythms with jazz harmony and rhythms. The tune was first called "Interlude" but was then changed to its current name, "A Night in Tunisia." Dizzy Gillespie & his sextet's 1946 Victor recording of "A Night in Tunisia" has been added to the Recording Academy Grammy Hall of Fame.

In a Sentimental Mood

Duke Ellington (1899-1974)

This work is a jazz standard ballad with the musical form A-A-B-A. It was composed in 1935 by the great composer, musician, and master of jazz, Duke Ellington. This brilliant and unique ballad that embraces very

emotional and expressive musical moments, combines contrapuntal and chromatic embellishments of static harmony, creating an introspective feeling to begin the piece. In the B section, Ellington combines the melody with more coloristic chord extensions, featuring the major (raised) seventh, the ninth, and the eleventh.

I Got Rhythm **George Gershwin (1898-1937)**

This musical composition was written in 1930 by the well-known composer, George Gershwin. This popular jazz standard gained immense popularity in Broadway shows in the 40's and 50's, eventually becoming the icon and musical standard associated with Gershwin. It represents the foundation of what jazz musicians call the "rhythm changes" chord progression. "I Got Rhythm" has the musical form A-A-B-A. This composition uses four of the five-notes from the pentatonic scale, first ascending and then descending to create the signature melody. The composer of this tune keeps the swing feel with a deep pulse from beginning to end.

Cantaloupe Island **Herbie Hancock (b. 1940)**

This beautiful song was composed by the popular composer, Herbie Hancock, in 1960. It is one of the first examples of a modal jazz composition that combines funk style grooves. He combines mainly static harmonies, creating an innovative groove that still sounds modernistic today. The song begins with a piano vamp that drives the music, along with the hits and breaks of the drums and bass combining to give the tune a futuristic sound.

Windows **Chick Corea (b. 1941)**

This is a contemplative tune in triple time that was composed in 1968 by one of the most prolific and acclaimed jazz artists from the second half of the 20th century, Armando Anthony Corea. He is affectionately referred to and known as Chick Corea. This composition is a jazz standard with the musical form A-A-B. This tune reflects Corea's compositional voice using modal and open chord progressions. It is one of Corea's finest works that portrays the sound of his famous Trio of the late 70's.

Caravan

Juan Tizol (1900-1984)
arr. Israel David Cuenca

"Caravan" is a jazz standard with the musical form A-A-B-A and was composed by the great Latin composer and trombonist, Juan Tizol in 1936. This composition has been extensively performed and recorded by numerous jazz musicians during the last three quarters of a century including Art Blakey, Thelonious Monk, Jorge Pardo, Bill Ware, Mulgrew Miller, Oscar Peterson and Dizzy Gillespie. The melody of "Caravan" has a lot of chromaticism, making it enjoyable to perform. Furthermore, the A section is composed of only two chords, creating many possibilities for embellishments and extensions of the basic harmony. The tune is often played at a very lively tempo, however, I arranged it with various Latin rhythms, including mambo, cha cha cha, and afro-Cuban rhythms with ar emphasis on percussion and drum solos.

Personnel:

Edel Roque, *percussion*

Samir Kambarov, *saxophone*

Kendall Carter, *piano*

Diego Lyra, *piano & keyboard*

Luke McIntosh, *bass*

Brandon Coleman, *guitar*

Matthew McClimon, *vibes*

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SCHOOL OF MUSIC

presents

Lauren Roerig, *bassoon*

Student of Matthew Karr

with

John Combs, *piano*
Alex Ravitz, *clarinet*
Michelle Schapmire, *flute*
Lauren Cannady, *flute*
Hannah Soren, *cello*
Jung Hyun Ahn, *harpsichord*

Student Recital

Saturday Afternoon
December 1, 2012
4:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Fünf Stücke im Volkston, Op. 102 — Robert Schuman (1810-1856)
Für Violoncello und Klavier
- I. Mit Humor
- II. Langsam
- III. Nicht schnell, mit viel Ton zu spielen
- IV. Nicht zu rasch
- V. Stark und markiet

Night Watch — Sydney Hodkinson (b. 1934)

Sonata for Clarinet and Bassoon — Francis Poulenc (1899-1963)

PAUSE

Quartet in d mol — Georg Phillip Telemann (1681-1767)
- Andante
- Vivace
- Largo
- Allegro-Cantible-Allegro

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Samir Kambarov

jazz saxophone

Student of Michael Tracy

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Afternoon
December 2, 2012
4:00 p.m.
Brid Recital Hall

PROGRAM

It's You Or No One **Sammy Cahn (1913-1993) & Jule Styne (1905-1994)**
arr. Samir Kambarov

This song was composed in 1948, *It's You Or No One* has been played and recorded numerous times and a variety of styles. Since this recital is dedicated to my wife I have chosen the piece to be an opener because of its meaningful lyrics. My arrangement of the composition primarily differs from the original because of the B section, which is played a half step higher than the original thus creating unexpected tension.

Walkin'

Miles Davis (1926-1991)

Walkin' is a blues long identified with Miles Davis. I have chosen to perform this piece in a duo setting with my friend Alim Nastaev. He is a great guitarist and we were students together in The Rostov State Rakhmaninov Conservatoire. He was the one who told me about Jamey Aebersold Jazz Studies Program, and suggested I come here to study. He also introduced me to Mike Tracy, so I owe him a lot.

Yin-Yang

Samir Kambarov (b. 1982)

This is an original solo piece that was composed especially for The 5th All-Russia Jazz Competition where I won a 3rd Prize. My inspiration for the composition came from one of my favorite books *Steppenwolf*, a novel written by a great German-Swiss author Hermann Hesse. The story in large part reflects a profound crisis in Hesse's spiritual world in the 1920s while memorably portraying the protagonist's split between his humanity and his wolf-like aggression and homelessness. The novel became an international success, although Hesse would later assert that the book was largely misunderstood. The composition is my interpretation of this struggle as demonstrated by contrast parts.

St. Thomas

Sonny Rollins (b. 1930)
arr. Samir Kambarov

St. Thomas is perhaps one the most recognizable instrumental compositions in the repertoire of American jazz tenor saxophonist Sonny Rollins, who is usually credited as its composer. It is been said that "it is actually based on the traditional English song The Lincolnshire Poacher, which in turn, by

way of the Folk process, evolved into a nursery song in the Virgin Islands, which Rollins' mother sang to him when he was a child". My arrangement of the piece includes big changes in harmony as well as in meter; the head is supposed to be played in relatively "ad lib" feel that should be directed by the leader. Mixed time signatures make the form sound atypical.

Lullaby

Gyuli Kambarova (b. 1982)
arr. Samir Kambarov

This composition was created by my beloved wife, Gyuli Kambarova and is very meaningful to us. She wrote it during her pregnancy after we saw the first ultrasound pictures of our future son. *Lullaby* reminds me of that time when everything was still quite, but you knew that life was going to change forever and you were looking forward to it.

March

Dmitry Pertzev
arr. Samir Kambarov

There was a period in my life when, among other places, I worked in a military band. I was attending and playing all services; moreover, I even had a chance to go to a "hot spot" in deep, South Russia where I played with local musicians to support and entertain solders after combat operations. I used to play this exact march every Monday at 8:00 a.m. Sharp! According to the order, while we were playing the march, the Commander of the Division was going to the center of the parade to start the ceremony. This march is supposed to be played 120 bpm because in old days the Commander used to ride a horse and this tempo was comfortable for the animal to make the passage (prance). Tonight however, we will play the piece a little faster in order to make the arrangement work.

Song From My Father
from an idea by Vagif Kambarov

Gyuli Kambarova
arr. Samir Kambarov

The idea for this piece belongs to my father, Vagif Kambarov. He used to play this composition a lot when I was a child. He was and still is an amateur musician, therefore he could not write down what he heard and played but always wanted to. I recorded his original melody this summer when I was home in Russia and asked my wife, who is a professional composer, to elaborate on it. The piece is written in a specific style of Azerbaijani music and sounds like the "Dance of Bride". This is a slow dance, favorite for women, with beautiful and graceful motions. The very beginning of the arrangement is in the style of mugham, one of the folk Azerbaijani music

composition forms. The name of the original national instrument that is used to play this music is duduk. Unfortunately, I can not play duduk but I will try to imitate it on soprano.

Even though the recital is dedicated to my wife, I would like to devote this exact composition to my dear father, who has always been full of creativity and inspiration.

Cherokee **Ray Noble (1903-1978)**

When I entered the School I had a big problem, I could not play fast swing. Through out these years I have been working on it and this song displays what I have achieved so far. There is no specific arrangement of this song, it is just FAST.

I would like to dedicate this recital to my lovely wife, who has supported me all these years. I would not be standing on this stage if I did have her love, care and belief in me. I appreciate it very much and try to do my best to meet her expectations.

Likewise, I would like to thank my mentor, Mike Tracy, who has been always positive and ready to solve any problems that I faced. I have enjoyed working with him as well as with all the rest of the teachers I have had a chance to meet here at the University of Louisville School of Music.

Personnel:

Alim Nastaev, *guitar*

Diego Lyra, *piano*

Luke McIntosh, *bass*

Bruno Gafanhoto Souza, *drums & percussion*

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Chamber Winds

LOUISVILLE

CONCERT BAND

Frederick Speck, *director*

Monday Evening
December 3, 2012
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Chamber Winds Louisville Concert Band
Frederick Speck, *director*

Xochipilli (1940)

Carlos Chávez (1899-1978)

Kaelah McMonigle, *piccolo*
Amy Ensel, *flute*
Carrie Ravenscraft, *e-flat clarinet*
R. Brent Crimm, *trombone*
Jenny Branson, Rick Mattingly, Jeremy McMonigle, Sharon Murphy,
Jason Pruden and Sam Rouster, *percussion*

Divertissement (1894)

Émile Bernard (1843-1902)

Andante sostenuto-Allegro molto moderato

Tiffany Peters and Kaelah McMonigle, *flute*
Katherine Alberts and Wendy Davidson, *oboe*
Roslyn Mattingly and Brad Rogers, *clarinet*
Jon Rohner and Kevin Cox, *bassoon*
Colin Dorman and Jody Hurt, *horn*

His Honor (1933)

Henry Fillmore (1881-1956)

Irish Tune from County Derry (1902/1916)

Percy Grainger (1882-1961)

Second Suite in F (1911)

Gustav Holst (1874-1934)

I. March
II. Song without Words "I'll love my love"
III. Song of the Blacksmith
IV. Fantasia on the "Dargason"

Chamber Winds Louisville Concert Band

Frederick Speck, *director*

personnel in alphabetical order

Flute
Amy Ensel +picc
Kaelah McMonigle
Tiffany Peters

Oboe
Katherine Alberts
Andy Buchholz
Wendy Davidson

E-flat Clarinet
Carrie Ravenscraft

Clarinet
Anthony J. Allgeier
Amanda Buchholz
Carolyn Fassio
Jessica Lynn
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Brad Rogers

Bass Clarinet
Courtney Drown
Jennifer Korfhage

Bassoon
Kevin Cox
Jon Rohner

Alto Saxophone
Cory Barnfield

Tenor Saxophone
Matt Reidinger

Baritone Saxophone
Daniel Reams

Horn
Scott Cooksey
Colin Dorman
Jody Hurt
Lindsay Vallandingham

Trumpet
Brad Curtin
Roger Levering
Mark Lynn

Trombone
Brent Crimm
Hiroshi Fukuoka
Derek Peters

Bass Trombone
Anastasi Fafalios

Euphonium
Matt Byrum

Tuba
Raymond Green
Taylor Stamper

Percussion
Jenny Branson
Rick Mattingly
Jeremy McMonigle
Sharon Murphy
Jason Pruden
Sam Rouster

Double Bass
Alice Markiewicz

String Chamber Music Recital
December 3, 2012
Bird Hall, 7:00 p.m.

Rondeau — Ignatz Pleyel (1757-1831), arr. Klaus Stoll

Nicholas Volpert, cello, Catherine Craig, double bass

Concerto for Four Violins — GeorgTelemann (1681-1767)
Largo non tanto
Allegro

Jalisha Boyd, Riki Matsui, Katie Tyree and Mary Grace Reed, violins

Quartet in F Major, Op. 59, No. 1 — Ludwig van Beethoven (1770-1827)
Allegro

Julianne King and Amelia Lant, violins, Samuel Meade, viola, Felix Borges, cello

Three Pieces for 4 Basses — Boguslaw Furtok (b.1967)
Allegro molto

Jordan Wright, Eli Raines, Sam Zaccone, and Aaron Shockley, double basses

Divertimento in C Major — Michael Haydn (1737-1806)
Allegro Moderato

Chloe Meinshausen, violin, Jamie McIntosh, viola, Veronica Ortiz, cello

Duo in D major — Gioachino Rossini (1992-1863)
Andante Molto
Allegro

Hannah Soren, cello, Sydney Simpson, double bass

Quartet in D Minor, Op. 76, No. 2 — F.J. Haydn (1732-1809)
Allegro

Alexander Moore and Dustin Howard, violins, Morgane McCool, viola, Nick Weiner, cello

Ave Maria — Wilhelm Fitzenhagen (1848-1890)

March Militaire — Franz Schubert (1797-1828), arr. Douglas Moore

Ryan Snapp, Anna Patterson, Harrison Reed, and Jared Latta, cellos

Sinfonia Concertante, Op. 55 — Ludwig Maurer (1789-1878)
Allegro

Matthew Madonia, Anna Murakawa, Steven Kinnamon and Marina Konishi Comfort, violins

Chamber Music Society of Louisville

Commonwealth Bank & Trust Company
is honored to present

Chamber Music Society of Louisville

75TH SEASON
ANNIVERSARY

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Chamber Music Society of Louisville 75th ANNIVERSARY SEASON 2012-2013

Presented in partnership with the University of Louisville School of Music

Sunday, October 7, 2012 – 3:00 pm
Takács Quartet
Music of Haydn, Britten, and Dvořák
Pre-concert lecture by Dr. Douglas Shadle at 2:00 pm

Sunday, November 4, 2012 – 3:00 pm
Chicago Pro Musica with Lucy Shelton, soprano
Music of Schubert and Schoenberg
Pre-concert lecture by Dr. Jean Christensen at 2:00 pm

Sunday, February 10, 2013 – 3:00 pm
Kalichstein-Lardeo-Robinson Trio
Music of Previn, Danielpour, and Beethoven
Pre-concert lecture by Dr. Krista Wallace-Boaz at 2:00 pm

Sunday, March 17, 2013 – 3:00 pm
Pacifica Quartet with Ursula Oppens, piano
Music of Beethoven, Baker, and Ravel
Pre-concert lecture by Prof. Jack Ashworth at 2:00 pm

Sunday, April 21, 2013 – 3:00 pm
Tokyo String Quartet
Music of Mozart, Kodály, and Brahms
Pre-concert lecture by Mr. Allen Gilfert at 2:00 pm

Sponsored by

Commonwealth Bank & Trust Company
Member FDIC

All Concerts are presented in Margaret Comstock Concert Hall at the University of Louisville School of Music

All pre-concert lectures are presented in Room 130 at the School of Music

WELCOME

Dear Friends and Chamber Music Society Supporters,

As President of the Chamber Music Society of Louisville, I welcome you to the 75th Anniversary Season and thank you for joining us.

According to founder Gerhard Herz, one of the Chamber Music Society of Louisville's ideals from its inception was to "make no compromises, and always get the best." That has remained one of the CMS's core ideals, and any objective reviewer of our programming from its first 74 seasons would conclude that we have lived up to that mission. Current audiences may not be aware of some of the famous names that have performed with the CMS over the years: singers Ernst Haefliger, Hermann Prey, Jan De Gaetani, Maureen Forrester, and Elly Ameling; instrumentalists Jean-Pierre Rampal, Janos Starker, Richard Stolzman, Ani Kavafian, Eugene Istomin, Mieczyslaw Horszowski and Claude Frank; and chamber ensembles the Budapest String Quartet, the Juilliard String Quartet, the Guarneri String Quartet, the Emerson String Quartet, the Tokyo String Quartet, the Orpheus Chamber Orchestra, the Beaux Arts Trio, the Stuttgart Chamber Orchestra, the St. Paul Chamber Orchestra, Musica Antiqua Koln and Pomerium. See for yourself—all of the artists from the last 74 seasons are listed in this program.

Our 75th Anniversary Season has been specially designed to celebrate our milestone with appropriate flair. Although we always strive to bring in "the best," this season, with the most generous support of Commonwealth Bank & Trust and other individuals, we have been able to open the pocketbook a bit wider to engage a remarkable line-up of the world's most distinguished artists. The CMS season is book-ended by two of the most accomplished ensembles of our time—the Takács Quartet and the Tokyo String Quartet. The renowned Kalichstein-Laredo-Robinson Trio anchors the middle of the season with a performance of Beethoven's "Archduke" trio. In November, Chicago Pro Musica will perform Schubert's "Trout" Quintet and Schoenberg's groundbreaking and powerful Pierrot Lunaire (with soprano Lucy Shelton). In March, the Pacifica Quartet will perform with pianist Ursula Oppens, playing two mainstays of the chamber repertoire by Beethoven and Ravel, together with a Piano Quintet by Claude Baker, which was the work commissioned for the 50th Anniversary of the CMS in 1988. We are also working out arrangements for a special commission of a new composition from a well-known composer in honor of our 75th Season to be performed at a special concert.

We could not have programmed such a top-notch season without the generous support of Commonwealth Bank & Trust Company, which deserves our utmost gratitude. In addition, we are grateful to our perennial partner, the University of Louisville School of Music, which provides us with a venue, administrative support and artistic leadership (many of our trustees are talented music faculty members). The CMS is staffed and managed by our all-volunteer board of trustees. For these reasons, we have consistently been able to spend approximately 93% of our budget on artist fees. As with most arts groups, ticket sales typically make up less than 50% of our budget, so we rely heavily on your contributions. In addition to presenting "the best," we also strive to keep our ticket prices low. I hope that you will consider making a contribution to the CMS in honor of our 75th Season. Together we can make sure that future generations will have access to the high caliber of performances that audiences have enjoyed in Louisville since 1938.

Best regards,

Andrew M. Fleischman
President
Chamber Music Society of Louisville

1938
ANNIVERSARY
TH SEASON
75
2013

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Good afternoon, everyone ~

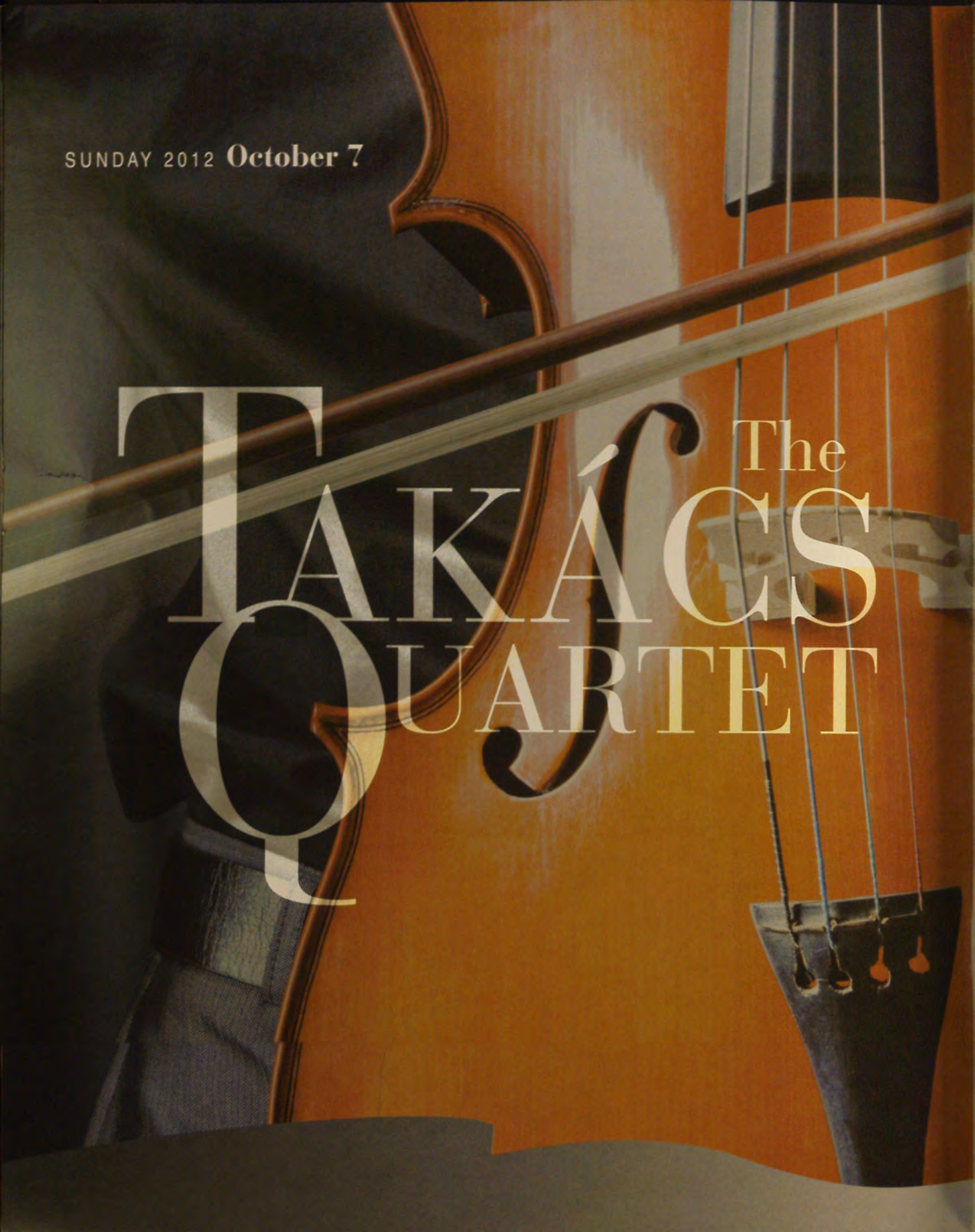
The founding of the School of Music at the University of Louisville in 1932 predates the creation of the Chamber Music Society of Louisville in 1938 by only a few short years. Nonetheless, the histories of the two cultural institutions are closely linked in community history and cultural significance. At the time of their establishments neither could possibly have imagined what the future would bring to each organization, including the central roles each would play in the musical life of this community and the artistic inspiration each would provide for generations of music lovers, students, and music professionals.

The story and success of the Chamber Music Society is rooted in the energy and commitment of people who believed in the mission and importance of presenting great and accessible chamber music for local audiences and who provided their gifts of time and treasure to support the organization. During its early history the Chamber Music Society relied on the vision and support of people whose names are legendary in the history of musical culture in Louisville; names like Morris Belknap, music dean Dwight Anderson, music faculty member Gerhard Herz, the irrepressible Emmy Smith and her friend Fanny Brandeis, who all provided leadership, financial support, and a keen understanding of the Society's critical importance to the Louisville community.

The experience of hearing live chamber music played by luminary musicians cannot be overestimated in shaping our musical sensibilities, expectations, and standards. The important legacy of the Chamber Music Society's storied past represents both a present-day and future challenge to the leadership and patrons of the Society to support high musical standards in performance and programming and to promote this special musical experience for its membership and the region.

On behalf of the School of Music and the four music deans who preceded me in their support of the Chamber Music Society, it is my pleasure to congratulate the patrons and leadership of the Society for their important support of this special musical art form in Louisville over the past seventy-five years. Moreover, with the support of the community, our school and university, I look forward to the success of the Chamber Music Society of Louisville for many years to come.
With our best wishes and most sincerely,

Christopher Doane, Ph.D.
Professor and Dean


SUNDAY 2012 October 7
The
TAKÁCS
QUARTET

PROGRAM

THE TAKÁCS QUARTET

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored by Theresa and John T. Bondurant in honor of past and present CMS Board Members.

String Quartet in D Major, Op. 76, No. 5 (1797) — **Joseph Haydn** (1732-1809)
- Allegretto
- Largo: Cantabile e mesto
- Menuetto: Allegro
- Finale: Presto

String Quartet No. 2 in C, Op. 36 (1945) — **Benjamin Britten** (1913-1976)
- Allegro calmo senza rigore
- Vivace
- Chacony: Sostenuto

INTERMISSION

String Quartet in F Major, Op. 96 "American" (1893) — **Antonin Dvořák** (1841-1904)
- Allegro ma non troppo
- Lento
- Molto vivace
- Finale: vivace ma non troppo

The Takács Quartet appears by arrangement with Seldy Cramer Artists

THE TAKÁCS QUARTET

Edward Dusinberre, violin
Károly Schranz, violin
Geraldine Walther, viola
András Fejér, cello

Recognized as one of the world's great ensembles, the Grammy-nominated Takács Quartet plays with a unique blend of drama, warmth and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire.

In 2012, Gramophone announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London. Based in Boulder at the University of Colorado, the Takács Quartet performs ninety concerts a year worldwide, throughout Europe as well as in Australia, New Zealand, Japan and South Korea.

During the 2012-13 season, the Takács, newly-appointed as Associate Artists at Wigmore Hall in London, will present five concerts there, including the three Britten Quartets (to celebrate the composer's 100th birthday year), the two Brahms viola quintets with British violist Lawrence Power, and the Schubert Cello Quintet with American cellist Ralph Kirshbaum. The Schubert Quintet will be released on Hyperion Records in the fall of 2012. The Quartet will also tour in North America with pianists Marc-Andre Hamelin and Garrick Ohlsson, including concerts at New York's Lincoln Center.

The Takács Quartet is known for innovative programming. In 2007 it performed, with Academy Award–winning actor Philip Seymour Hoffman, "Everyman" in Carnegie Hall, inspired by the Philip Roth novel. The group collaborates regularly with the Hungarian folk ensemble Muzsikas, performing a program that explores the folk sources of Bartok's music. The Takács performed a music and poetry program on a fourteen city US tour with the poet Robert Pinsky. In 2010 the quartet collaborated with the Colorado Shakespeare Theatre and playwright David Morse in a production of "Quartet", a play set in Beethoven's later years when he was writing the A minor quartet, Opus 132.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder. They have helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. They are also Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet records for the Hyterion and Decca/London Records.

String Quartet in D Major, Op. 76, No. 5
Joseph Haydn (1732-1809)

In his discussion of Haydn's early and late string quartets, the English critic, Wilfred Mellers, concludes, "It seems as if the composer has not so much developed a technique as created a new world of thought and feeling." But, this seems to be only half of the truth, for this String Quartet in D Major, is all he says–and more: it is also innovative, intellectually engaging and witty behind its modest surface. In his commentary about Opus 76, which was to be the last set of quartets composed by Haydn (1797), Karl Geiringer, one of Haydn's early biographers, wrote, "If there were to be an appropriate motto for this series, the word Excelsior should have first choice. Everything here is condensed and intensified."

In the first movement, when the first section with its slight swinging motion and balanced phrases cadences without moving into another key, and the second section opens in the parallel minor mode, it appears that this might not be a movement in sonata form, but a set of variations. However, as the music continues to develop, it proves not to be so simple. Instead of continuing the gracious melodic line, the first violin, dips into its low register, and followed by the second violin and viola, rises up to into its highest register, after which, almost immediately, an energetic contrapuntal exchange develops in the middle register between second violin and viola. Then, as suddenly as a tropical storm, the first violin flashes back to its upper register. Everything points to this being a development section: sequential modulations, violins moving in opposite directions, up and down in fast-paced fragmented scales, intense "scrubbing" action in the lower strings. Then after the climax, calm is progressively restored; high registers are closed down, scale by scale, and when the lowest pitches are reached, we have the return of the major tonic and theme. Nothing prepares for the sudden change in tempo, nor anticipates the surprise of what happens next: the light swing of the allegretto shifts into an allegro and quickened pace, now "in two," with accelerating contrapuntal exchanges between all four instruments. Someone once commented that on occasion a composer provides a movement that looks backward as much as it does forward: this codetta becomes the recapitulation for the minor "variation" which now feels like it was a development.

The second movement, Largo, *singing and melancholy*, is remarkable for its balance of elements that, together, create a flawless entity. To begin with, Haydn has "raised the bar" with the performing requirements of tempo (very slow), meter (a very slow "two"), and key (F# Major, a key without any reference to open strings). To execute these demands as an ensemble requires extraordinary discipline, as well as agreement and understanding. The key alone produces its own tone and tension; all by itself, it lifts expectations. The form is a marvel of concision; not a single element is extraneous to the melodic expression, the harmony, or the rhythm. Nothing mars the smooth progress, in which elements continually reflect each other; some small aspects even evoke musical ideas from the first movement. As the movement unfolds with its unique melodiousness, it strikes one as new and familiar at the same time–like a meditation.

If there were one movement in the quartet where the composer could be expected to bow to convention, it would be the dance. In what might seem like an old-fashioned move Haydn decided on a Minuet (not a Scherzo as in the past), with D Major as tonic for the Minuet and D Minor for the Trio. Moreover, the Minuet and Trio have so many small, intimate elements in common that, in spite of obvious differences, one invariably hears the Trio as a skeletal version of the Minuet. For instance, in the Trio the little turn on the high A in the violin at the end of the first section evokes not only the turn on the lower A at the end of the first section of the Minuet, but also previews the hemiola figure starting with the high A and G# at the beginning of the succeeding section. Such details make listening to the whole movement a bit of an adventure.

I hate to spoil the joke, but in the Finale Haydn outdoes himself by beginning a propulsive essay with nothing less than quick, cheerful final cadences–not one, not two, but five–before he begins the headlong plunge into the body of the movement. Again, we have a sonata form with so many effortlessly combined and recombined cross references between the melodic phrases of the first and second themes, that the movement appears seamless; every aspect is part of and contributes to the continuous whole. Even the challenge of far-afield keys in the development (Haydn reaches as far as the key of B♭ Major–no less than five accidentals away from the tonic!) and the obligatory return of the final cadences at the beginning of the recapitulation are handled as though they posed no challenge.

String Quartet No. 2 in C, Opus 36
Benjamin Britten (1913-1976)

Benjamin Britten's total work list is dominated by vocal music, in particular, by opera. Though his earliest compositions include numerous pieces for chamber ensemble, his mature output comprises relatively few works in this genre and only three numbered string quartets. The second was composed in 1945, soon after he finished the scoring for *Peter Grimes*. It was premiered that November on the occasion of the 250th anniversary of Henry Purcell's death, the factor that inspired his choice of a chaconne, or "Chacony," as Purcell had it, for the finale.

Is it that the title's "in C" embodies a promise of something sparkling? Or does this optimistic sense come from the unusual opening, a progression of three sets of rising major tenths played in unison octaves, each one followed by a lengthy melodic line played in octave unison? This leisurely exposition traverses new ground. It clearly isn't an introduction–it's not drawing toward a goal, a point of departure – for it is too open-ended. Not only are there three distinct thematic ideas, with three different melodic cadences, but they build up three key areas, the tonic key of C, its dominant G, and D. Each complex adds another dimension to the possible continuations for exposition, extension and development. Furthermore, the free melodic character of the solo lines is more characteristic of Anglican chant or English folk song, than classical writing for strings.

The conclusion of the exposition is signaled by a cadenza for solo violin, the first of many short cadenza-like passages that "close off" sections throughout the quartet (most notably in the first and third movements). The exploration of the three themes proceeds separately, occasionally with one as a counter theme to another. When the development is ushered in by a dramatic cadenza for the violin that traces *(pp leggiero)* a five-and-a-half octave descent on the instrument, the principal focus comes to rest on the third theme. Eventually with repeated statements, it is condensed into a shortened motive (da_ da_ dadedadeda_). Special features are introduced segment by segment: elaborate glissandos ending in harmonics, fugato treatment of motives, short passages in which moments of *agitato and tranquillo* alternate, passages indulging in trills. Following the transparent structure of the exposition, the development is rather more methodical, and the recapitulation is surprisingly dense: here instead of revisiting each of the three themes one at a time, Britten merges them into one contrapuntal whole over a pedal C in the cello. The movement ends with a pensive coda with generous, leisurely pizzicato chords in the cello at the top of which can be heard a recall of the short motive from the third theme.

The second movement is a quickly-moving scherzo with sudden explosive figures. Mutes on all the instruments enhance the sense of the furtive quality that prevails throughout. Opposition of rhythmic patterns are played by the instruments in pairs: first, the second violin and viola (the "inner" voices) play strenuous and opposing arpeggios (setting up a strong 6/8 rhythm), while the cello and first violin play – in unison – a scurrying scalar tune that works in cross-rhythms against the emphatic 6/8 rhythm in the other two. A short burst of this and then the roles are reversed (arpeggios in the "outer" instruments, and tune in the "inner" ones). A central segment brings on a challenge to arrangement with vigorous unison chords followed by scurrying scales played in parallel seconds–adding a "blur" to the whole. The Trio introduces yet more "takes" on the rhythm, most notably passages in 3/4 and 2/4 in the first violin while the other instruments maintain–fast forward–their 6/8 rhythm, only shortly yielding to the first violin in a 2/4 passage before returning to their 6/8. It all is quite droll! Eventually the Scherzo (and its contrasting segment) repeats and flies off into the upper registers to end.

The last movement is a grand set of twenty-one variations that, in spite of using a title that was once used by Purcell, has little direct reference to him other than some limited details: the asymmetrical nine-measure theme, the triple meter (3/2) and the traditional rhythm of the elongated (triple-dotted) second beat. The tune, played first in unison, is modal; its overall trajectory, starting on a B♭, is C (by way of D, G, E♭, A and G).

Britten's comprehensive scheme for the movement is three sets of six variations each one "capped" by a solo cadenza, followed by a set of three more variations and a coda. Each set of variations starts with a simple exposition of the principal idea, following that with a progressively complex development. The focus of the first set is harmonic and the cadenza is played by the cello. The second set eludes the pull of the tonic and veers forcefully away from the center; it is capped by a striking cadenza for the viola. The third set of variations work on melodic ideas and is finished off by a brilliant cadenza for the first violin. The final set of three variations returns to the original tune and, restoring the tonal base, devises a final gesture that serves as the final gesture for all three movements.

Quartet No. 2 is a work that is manifestly personal. From the description above, it is clear that Britten has ignored many formal conventions in creating this work. In fact, evaluating only the more obvious details, one could say that there is hardly any traditional aspect of string quartet writing to be found in his treatment of the form, tonality, the number of movements, the balance between them, and texture, which is not to mention the numerous cadenzas and the bold deviation from the contrapuntal, conversational texture that has been so much a part of the string quartet tradition since Haydn.

Never a devoted "modernist," Britten never expected to compose atonal music. However, his "in C" begs some questions: is it really possible to convincingly compose a tonal work that stays *in* one, or *on* one key? If the whole work relates solely to one key as the central and sole source of harmony, what provides the sense of motion away from it and back? In some ways, this work posed the same challenge to the listener in 1945 as Terry Riley's *In C* of 1964.

String Quartet No. 12 in F Major, Opus 96 "The American"
Antonín Dvořák (1841-1904)

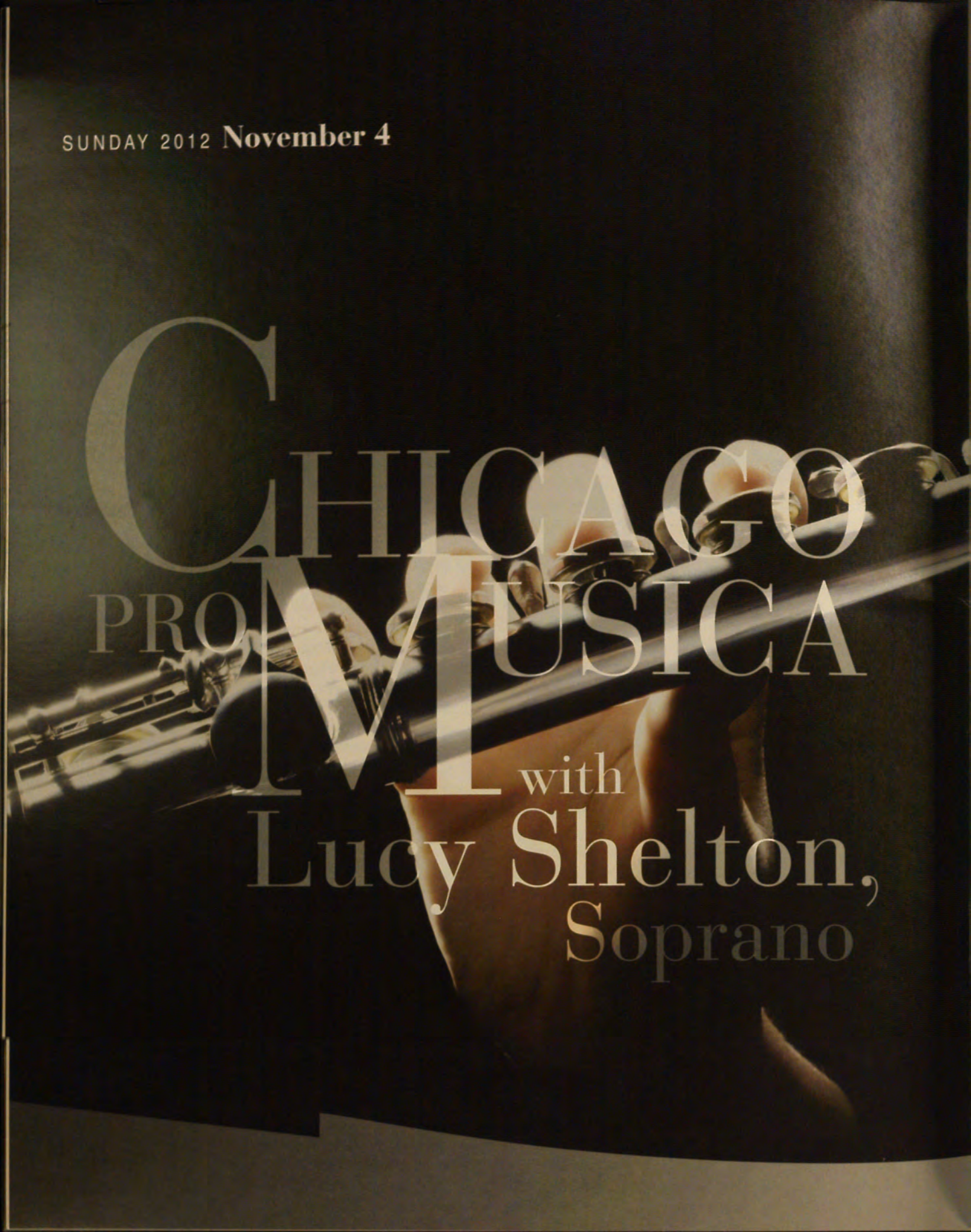
In 1892 Dvořák arrived in New York to become director of the Conservatory of Music. An eager traveler, always appreciative of the musical cultures he encountered on his journeys, Dvořák found Native American tunes and African-American plantation melodies appealing, in particular the syncopated rhythms and use of pentatonic scales, which he recognized from many European musical cultures, especially his own Czech–or Bohemian–music. While he vacationed in the summer of 1893 in Spillville, Iowa, he was inspired to compose a string quartet. The composition went easily; it took three days to sketch and it was finished in about 14 more days. The quartet was premiered on New Year's Day, 1894.

The "American" quartet reflects the relaxed circumstances of its origins. The parts add to a whole, conventions have been followed and made to work. The forms of each movement are filled out with symmetrical phrases, often stated first in one combination of instruments and then answered with the complementary set, violin and cello answered by violin and viola, for instance. Each tune, in its own way, is gratifyingly lyrical; the inspired opening of the first movement, with the deep-throated melody in the viola floating up through the murmuring tremolos in the violins, is as fresh and spirited as the opening tune in the second movement with its yearning for home, is wistful. The tunes and rhythms in the third movement literally beg to dance, and in the last movement, the breaks for brief hymn-like passages are only little pauses that momentarily halt the bustle of the themes. A special feature of the piece, came about when a scarlet tanager so irritated Dvořák with its insistent chatter that he transcribed it and incorporated it into the Scherzo movement as the second theme. Another feature is found in the Trio when the second violin plays an augmentation of the first theme of the Scherzo as the counterpoint to the new Trio theme (somewhat reminiscent of Haydn's practice in his quartet heard earlier in the program). So accessible is this quartet that it is performed to the near exclusion of the composer's other, often fine, works for chamber ensembles.

Given that Dvořák unselfconsciously drew on the melodic ideas of his native Bohemia, it's not surprising that he thought African-American plantation songs and Native American tunes should become the basis for creating a true American music, which irritated some contemporary American composers. In response, Edward MacDowell wrote: "Purely national music has no place in art, for its characteristics may be duplicated by anyone who takes the fancy to do so . . . We have here in America been offered a pattern for an 'American national music costume' by the Bohemian Dvořák." Nevertheless, Dvořák ultimately contributed to the development of American music by encouraging early American composers to write string quartets and by inspiring Arthur Farwell to establish his Wa-Wan Press to publish the work of American composers based on Native melodies. It could also be that his insistence on using American tunes found an echo in the mid-20th century cowboy film music.

- Dr. Jean Christensen

The pre-concert lecture will be presented by Dr. Douglas Shadle of the Music History Department. Dr. Shadle's specialty is the history of American Music. The lecture, from 2-2:45 PM, will take place in room 130 in the School of Music.


SUNDAY 2012 November 4
CHICAGO
PRO MUSICA
with
Lucy Shelton,
Soprano

CHICAGO PRO MUSICA
with LUCY SHELTON, SOPRANO

Comstock Concert Hall
University of Louisville School of Music

Der Hirt auf dem Felsen
(The Shepherd on the Rock), D. 965 (1828) — **Franz Schubert** (1797-1828)

Piano Quintet in A Major, D. 667, "Trout" (1819) — **Franz Schubert**
Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

INTERMISSION

***Pierrot Lunaire*, Op. 21** (1912) — **Arnold Schoenberg** (1874-1951)

Part One
1. *Mondestrunken* (Moondrunk)
2. *Columbine*
3. *Der Dandy* (The Dandy)
4. *Eine blasse Wäscherin* (A Pallid Laundrymaid)
5. *Valse de Chopin* (Chopin Waltz)
6. *Madonna*
7. *Der kranke Mond* (The Sick Moon)

Part Two
8. *Nacht (Passacaglia)* (Night)
9. *Gebet an Pierrot* (Prayer to Pierrot)
10. *Raub* (Theft)
11. *Rote Messe* (Red Mass)
12. *Galgenlied* (Gallows Song)
13. *Enthauptung* (Beheading)
14. *Die Kreuze* (The Crosses)

Part Three
15. *Heimweh* (Homesick)
16. *Gemeinheit!* (Mean Trick)
17. *Parodie* (Parody)
18. *Der Mondfleck* (The Moonspot)
19. *Serenade*
20. *Heimfahrt (Barcarole)* (Journey Home)
21. *O Alter Duft* (O Ancient Scent)

Chicago Pro Musica is pleased to present this masterwork of the 20th century celebrating the 100th anniversary of its composition. *Pierrot Lunaire* was completed July 9, 1912 and premiered on October 16th.

CHICAGO PRO MUSICA

Mathieu Dufour, flute
and piccolo
John Bruce Yeh, clarinet
and bass clarinet
Albert Igolnikov, violin
Baird Dodge, violin
and viola
Daniel Katz, cello
Michael Hovnanian, bass
Nolan Pearson, piano

Honored with the 1986 Grammy® Award for Best New Classical Artist, the only ensemble in the history of the National Academy of Recording Arts and Sciences ever to achieve this distinction, Chicago Pro Musica has earned an international reputation for its dynamic performances of a widely varied repertory. The ensemble comprises several virtuoso musicians from the Chicago Symphony Orchestra, organized in 1979 by clarinetist John Bruce Yeh. Although their repertory ranges from the baroque to the present day, a major portion of Chicago Pro Musica concerts is devoted to introducing works by living composers and to performing twentieth-century masterpieces. They perform regularly around the United States, as well as in nationally-broadcast live studio concerts on WFMT Radio. Chicago Pro Musica's award-winning record albums and CDs for Reference Recordings feature suites from Stravinsky's *The Soldier's Tale* and Walton's *Façade* as well as transcriptions of works by Richard Strauss, Scriabin, and Rimsky-Korsakov. Their third recording for Reference includes *Kleine Dreigroschenmusik* (Suite from *The Threepenny Opera*) by Kurt Weill, Edgard Varèse's *Octandre*, *Music for a Farce* by Paul Bowles, and *La revue de cuisine* by Bohuslav Martin . All of these performances have been re-released by Reference Recordings on a 2CD set titled "The Medinah Sessions."

During the 2012-13 season Chicago Pro Musica makes its fourth appearance at the Louisville Chamber Music Society with a performance of Schubert's *Der Hirt auf dem Felsen* and the "Trout" Quintet, as well as Schoenberg's *Pierrot Lunaire*, in observance the work's centenary. Celebrated Soprano Lucy Shelton joins the group for this performance.

LUCY SHELTON, SOPRANO

© Beth Kelly

Winner of two Walter W. Naumburg Awards—as chamber musician as well as solo recitalist—soprano Lucy Shelton continues to enjoy an international career bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. Notable among her numerous world premieres are song cycles by Elliott Carter, Oliver Knussen, Louis Karchin and James Yannatos; chamber works by Carter, Joseph Schwantner, Mario Davidovsky, Augusta Read Thomas, Bruce Adolphe, Alexander Goehr, Poul Ruders, Anne Le Baron, Thomas Flaherty, Warren Benson, Stephen Albert, Lewis Spratlan and Charles Wuorinen; orchestral works by Knussen, Albert, Schwantner, David Del Tredici, Gerard Grisey, Ezra Laderman, Sally Beamish, Virko Baley and Ned Rorem; and an opera by Robert Zuidam.

An avid chamber musician, Shelton has been a guest artist with ensembles such as the Emerson, Mendelssohn and Guarnieri string quartets, the Lincoln Center Chamber Music Society, 21st Century Consort, Speculum Musicae, Da Capo Chamber Players, Sospeso, New York New Music Ensemble, Musica Viva, Da Camera of Houston, eighth blackbird, the Nash Ensemble, Klangform Wien, Schoenberg-Asko, Ensemble Moderne and Ensemble Intercontemporain. Shelton has participated in numerous festivals including those of Aspen, Santa Fe, Tanglewood, Chamber Music Northwest, BBC Proms, Aldeburgh, Caen, Kuhmo, Togo and Salzburg.

Shelton has appeared with leading conductors such as Barenboim, Boulez, Gilbert, Knussen, Rattle, Rostropovich and Slatkin with major orchestras worldwide. Her extensive discography is on the Deutsche Grammophon, Koch International, Nonesuch, NMC, Bridge, Albany and Innova labels.

Der Hirt auf dem Felsen / "The Shepherd on the Rock," D.965
Franz Schubert (1797-1828)

Schubert composed *Der Hirt auf dem Felsen*, D. 965, in the last months of his life. It was a commission from Anna Milder-Hauptmann, a highly-regarded opera singer who had expressed interest in having a work that would allow her a wide range of expression. She collaborated on choosing the text, which accounts, in part, for the dramatic tone. Schubert also included an obbligato part for clarinet, all of which contributes to the question that has been asked: is it a song, an aria or a duet? In some ways it is all of these, but first and foremost, it is a great piece of chamber music.

The first four and the last two stanzas in Schubert's text are from poetry by Wilhelm Müller (the author of texts for *Die Schöne Müllerin* and *Der Winterreise*), but the fifth and sixth stanzas are by another poet, Karl August Varnhagen von Ense (and not by Helmina von Chézy, as occasionally noted). The setting is in three sections, and reflects the shepherd's physical and emotional states. The exceptional quality of the work lies in Schubert's contrast between the portrayal of the shepherd and the immensity of nature in the first and last sections and that of the shepherd's all-consuming personal isolation in the middle section.

In the first part, the lonely shepherd, sitting high on a rock, listens as echoes of his own voice rebound from the valley below. The scene is conveyed in an initially straightforward, uncomplicated text laid out in short stanzas; the music is in the major mode, voice and clarinet echo each other. The further he sends his voice, the brighter it comes back, and greater his desire to be with his distant sweetheart. His own echoes are his only company. In the middle segment, now in minor, the text changes character with longer stanzas and longer lines. The shepherd, consumed by loneliness and desire, gives in to hopelessness and despair. But, in the final section, he returns to life, and, accompanied by the surging clarinet lines, shakes off his feelings of isolation and realizes that it is time to prepare for the coming of spring. The music returns to the major mode and the clarinet "takes it out" on a string of bubbling arpeggios.

Quintet in A Major for Piano and Strings, Op. 114, D. 667 "Trout"
Franz Schubert (1797-1828)

Schubert had a marvelous summer in 1819. He went on a three-month walking tour with his friend, the professional singer, Johann Michael Vogl. One of their destinations was Vogl's birthplace, Steyr, where they met Sylvester Paumgartner, an amateur cellist and enthusiastic performer of chamber music whose group was practicing a work by Hummel. Paumgartner asked Schubert to write piece for the same unusual combination of instruments: piano and a string quartet of violin, viola, cello and double bass. Schubert's response to the was one of the most endearing pieces in the chamber music repertoire. Its nickname comes from his use of one of his earlier songs, *Die Forelle*, as the theme for the variations in the fourth movement.

In the work his treatment of the sonority is especially sensitive. Although the full resonant range in the string ensemble provided a rich foil for the piano, Schubert was cautious about overloading the bass and consequently he keeps the piano largely in the upper register where the subtle percussive quality of the instrument contrasts wonderfully with the warm, bowed lyricism of the strings. The sparkling beauty of the writing has often been attributed to the pleasure he experienced in the district that he once described as "inconceivably lovely." An altogether happy meeting of circumstances resulted in one of his most enjoyable works.

Although Schubert has chosen a classical form for his first movement, he does not follow classical standards for developing it: for him the flow of melodic ideas is more important than creating the strong tensions that are basic to a classical musical thesis. Tension most often comes from the interesting and unpredictable harmonic movement. Themes often have common features; they begin slowly with long note values and increase in movement as the note values become shorter. In the development section, Schubert makes the most of interesting harmonic relationships; starting immediately the third-related key of C Major, he eventually arrives at E$^{\flat}$, a key that could hardly be more distant from the home key, A Major. Varied rhythmic figures enliven the treatment of the thematic material as he works his way to the recapitulation where he begins in the unusual key of the sub-dominant–and a matter of convenience–as the rest of the movement is, for the most part, an exact transposition of the exposition and brings the movement to a close in A Major.

The transparent and calm second movement is slow and in triple meter. As in the first movement, one is captivated by the themes, varied accompaniments, and rhythms. Listening is easy: one idea passes smoothly into another. Mid-way, the movement slows and comes to a stop with a fermata in the key of G Major–and when it starts again, we are in an entirely new key, A$^{\flat}$ Major, and Schubert repeats the first half of the movement in the new key, so that when he arrives at the end, there is again a fermata–this time back in the original key of F Major.

The Scherzo in A Major is a marvelous scamper. By this time it seems as though the piano and the strings are thoroughly

acquainted with each other and prepared for raucous trading off, occasionally measure by measure. The Trio is a gentle reply to the gaiety of the Scherzo. Both segments follow the traditional two-part dance form with the only anomaly being the chromatic maneuvering to achieve C Major (the key of the lowered third degree) instead of the dominant, E Major, at the end of the first part of the Scherzo.

In the fourth movement in D Major, the first five variations follow the two-part structure (bar form, or, aab) of the theme, which is stated in the strings. The first three variations focus on thematic ideas and as he finds new combinations of instruments, he increases the rhythmic activity. In the fourth–minor variation–perhaps recalling the sad reality of the "Trout," the theme nearly disappears in a dramatic outburst of repeated thundering chords. The fifth variation prepares for the Allegretto finale in which Schubert introduces the ingenious darting accompaniment figure from his song that projects the image of a lively trout swimming in a stream.

A jolting "signal," an E in bare octaves in the viola, cello and piano, opens the last movement. As in the first movement, after a number of related tunes and accompaniment figures, the dominant arrives as the second key area with a two-part second theme (strings have *their* tune and the piano has its own dotted figure). After some maneuvering through interesting harmonic changes, and an outburst in D Minor, the harmony comes to a full stop on the subdominant (D Major). Following a measure of silence comes a second "signal" pitch–just as in the very opening of the movement–but now on B, and what follows is a transposition of what has come before. Skirting the development, Schubert takes the segment that began with the octave E and just came to a stop on D Major, transposes it note for note, and finishes neatly back in the home key.

Interestingly, few commentators have anything to say about the large amount of repetition in this work. Rosen doesn't either. His comment focuses on the fact that Schubert uses a classical form, but does not follow classical precepts, that foregoing a development section in a sonata form results in a work without a dramatic conclusion in the classical sense. He then adds that to look for something the composer had no intention of supplying might result in missing the real merits of the composition. In this early and extended chamber work Schubert has no text as he has in the songs to curtail his melodic inventiveness. Here, the cumulative effect of these melodies that have many of the same qualities (but are delightfully different), together with the opportunities for large-scale sectional review, makes a virtue of unimpeded repetition.

***Pierrot lunaire*, Op. 21 (1912)**
Arnold Schoenberg (1874-1951)

Three times seven Poems
from Albert Giraud's
Pierrot lunaire
(German by Otto Erich Hartleben)
for a Speaking Voice
Piano, Flute (also Piccolo),
Clarinet (also Bass Clarinet) Violin
(also Viola) and Violoncello
(Melodramas)
by Arnold Schoenberg
op. 21

The above translation of Schoenberg's title written in his elegant handwriting on the front of the manuscript for his acknowledged masterpiece provides a starting point for a brief introduction of central issues connected with the composition. Following the German *lieder* tradition Schoenberg places the title of the text, the names of poet and translator in the foreground, above the details of the musical setting and his own name. A demonstration that the text is central to the work, Schoenberg indicates that the purpose of the music is not to illustrate the text or to provide a background for its narration. Rather, by capturing the sound of the words, the music should reveal the essence of the poems and penetrate their inner meaning. Music and the words were to be regarded on the same high spiritual level: neither one subservient to the other, but equal.

Albertine Zehme, the Viennese actress who commissioned *Pierrot lunaire*, wrote in a program note for one of her performances entitled "Why I must speak these Songs": "The words we speak should not solely lead to mental concepts, but instead their sound should allow us to partake of their inner experience." She suggests that to accomplish this, "We must have an unconstrained freedom of tone. None of the thousand vibrations should be denied to the expression of feeling. I demand tonal freedom, not thoughts!" Her physical sensitivities to wordsvwere not far from Schoenberg's who wrote in his diary on the day after he had begun the composition: "And I am going in an absolutely new direction. I can sense it. The sounds are here becoming practically animal like in the direct expression of sensuous and spiritual emotions. Almost as if everything were being transmitted directly." In keeping with the spirit of the times in 1912: a "new" direction with the ideal of "direct expression" and the sensuousness of the sounds that engage him as he is working on the composition. Tones were the source of the essence of the work. He wrote once "the color means *everything*, the notes mean absolutely *nothing*."

The singer and the composer shared a sensitivity toward text and an understanding of tone as absolute only in its fullest or greatest range of expression, or, as Zehme writes in that same note: "For our poets and composers to communicate, we need both the tones of song as well as those of speech. My unceasing striving in search of the ultimate expressive capabilities for the 'artistic experience of tone' has taught me this fact."

In composing *Pierrot lunaire*, Schoenberg chose twenty-one poems from a collection of fifty rondels by the Belgian Symbolist poet, Albert Giraud, published in a translation by Otto Erich Hartleben. By all accounts Hartleben's work is more of a creative response to the poems than a literal translation of the text, and to that Schoenberg added another element of poetic interpretation by culling poems and ordering them in three groups, each with a quasi focal point. In the first, the association is made between Pierrot, the poet, and moonlight as the source of poetry; a series of encounters are rendered poetic, beginning with the moon and poetry and ending with martyrdom and illness. In the second group, life is dark and threatening, laughter is banished, rude actions and ambition are punished; and in the third group, nostalgia for the past, return of delight in poetry, moonlight, and mean fun act to banish sorrow.

To realize the text, Schoenberg requested an ensemble of five performers who play nine instruments (flute/piccolo, violin/viola, clarinets in A and B♭ and B♭ bass clarinet, cello and piano). Each of the pieces requires a different instrumentation ranging from one number that requires only solo flute (#7) to another that uses the principal eight instruments (#21). All manner of special instrumental techniques that were current in 1912 are found in the score, but the speaker is asked to do much more than that. As there are relatively few sung tones in the whole work, they are extremely important, and as isolated sung pitches among the spoken ones, they constitute an important ingredient in the large selection of ornamental vocal techniques, which include glissandos, whispering, very thin tones or tonelessness, mordents or shakes. The performer is also requested to precisely reproduce the rhythms as if singing, and to take no more freedom than that. In addition the singer is required to alter no tones when *singing*, and to differentiate that from *speaking* in which the tone is sounded but is immediately changed by either a rise or a fall in pitch, and by connecting each sound or syllable to the next one, the consonants are turned into vowels. To execute the text in Zehme's spirit, the speaker must exploit her own full range of vocal expression. Finally, she is also asked to perform the music only as written, which, according to Schoenberg's preface, embodies all the ingredients that were important to him, and no more. He explains that expressing emotions or interjecting interpretation in the performance in any way would not be adding, but ultimately would be subtracting something from the music.

Listening to *Pierrot lunaire* is a worthy challenge. The texts are not always easy to comprehend, even when read or listened to without the added demands of the musical setting. But there are many rewards coming to the person who tries. Occasionally one is admonished to pay little attention to the poetry, either because it is so illusive that it is impenetrable, or because it is nonsense. What is true is that in his endeavor to find the musical and spiritual equivalent to the poetic inspiration, Schoenberg did pay close attention to the impact it made on his heart and mind and created a complex that, when carefully scrutinized, yields rich rewards on many levels, some of which are immediately perceived, while others emerge only after numerous encounters. In the end, it is wise to take Schoenberg at his word, and let the particular sound of the setting of individual poem be the guide to the essential meaning of the symbiosis of text and music that is more than the sum of the parts.

- Dr. Jean Christensen

Dr. Jean Christensen will present the pre-concert lecture in room 130, School of Music, between 2 and 2:45 PM. The subject of Dr. Christensen's dissertation was Schoenberg's oratorio, Die Jakobsleiter.

Special *Pierrot lunaire* Workshop, October 27

Under the direction of Dr. Christensen, graduate students at the School of Music will present a special workshop on Saturday, October 27 starting at 3 PM in the Green Room of the School of Music. Ermir Bejo (composition), Hong-da Chin (flute), Claire Divizio (voice) and Kaylyn Kinder (music history) will introduce, discuss and demonstrate specific aspects of Schoenberg's masterwork, *Pierrot lunaire*. By addressing some special qualities of the work, the participants aspire to stimulate a responsive experience for listeners. The session is expected to finish approximately at 4:30, and is open to the public.

SUNDAY 2013 February 10
KALICHSTEIN
LAREDO
ROBINSON
Trio

PROGRAM

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored by Paula and Frank Harshaw in honor of Theresa and John T. Bondurant.

Trio No. 2 (2012)*
Tempo I
Slowly
Fast: Dotted Quarter Note = 116

André Previn
(b. 1929)

Commissioned by Music Accord for The Kalichstein-Laredo-Robinson Trio

A Child's Reliquary (2000)*
Moderato, un poco misterioso
Vivace e leggiero
Adagietto

Richard Danielpour
(b. 1956)

Commissioned by Hancher Auditorium/University of Iowa and Tisch Center for the Arts of the 92nd Street Y

INTERMISSION

Trio in B-flat Major, Op. 97, "Archduke" (1811)
Allegro moderato
Scherzo: Allegro
Andante cantabile, ma pero con moto – Poco piu adagio
Allegro moderato - Presto

Ludwig van Beethoven
(1770-1827)

*First presentation for the Chamber Music Society

The Kalichstein-Laredo-Robinson Trio is represented by
Frank Salomon Associates
121 W. 27th Street, Suite 703, New York, NY 10001

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Joseph Kalichstein, piano
Jaime Laredo, violin
Sharon Robinson, cello

After thirty-five years of success the world over, including many award-winning recordings and newly commissioned works, the Kalichstein-Laredo-Robinson Trio continues to dazzle audiences and critics alike with their performances. Since making their debut at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson have set the standard for performance of piano trio literature. As one of the only chamber ensembles with all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally-acclaimed soloists while making annual appearances at many of the world's major concert halls, commissioning spectacular new works, and maintaining an active recording agenda.

The Kalichstein-Laredo-Robinson Trio has enjoyed a steady stream of honors and tributes over the years.

They were awarded Musical America's 2002 Ensemble of the Year and the first annual Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music. They have served as Chamber Ensemble-in-Residence at the Kennedy Center since the 2003-04 season and in 2003, the Chamber Music Society of Detroit established the Kalichstein-Laredo-Robinson International Trio Award (KLRITA) in honor of the Trio's contribution to chamber music.

Each Trio member also maintains an active solo performance and teaching career. Jaime Laredo and Sharon Robinson joined the faculty of the Indiana University Jacobs School of Music in 2005, while Joseph Kalichstein continues as a long-revered teacher at the Juilliard School of Music.

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The Kalichstein-Laredo-Robinson Trio records for Bridge, Koch, Chandos, MCA Classics, Moss Music and Dorian Records.

Trio No. 2
André Previn (b. 1929)

André George Previn, Knight of the British Empire, who was born in Berlin, is a German-American pianist, conductor, and composer. In 1939, to escape the Nazi regime in Germany, Previn's family emigrated and settled in Los Angeles. He became a naturalized citizen and graduated from Beverly Hills High School in 1946. A versatile musician, he has had an amazing career. In the 1950s and early 1960s, he was active as a jazz pianist, composer, and arranger of film scores. In an interview he once mentioned that he enjoys composing, but he that regards himself to be more of a performing musician. As a jazz pianist he is known for his interpretation of mid-century songwriters (Jerome Kern, Frederick Loewe, Vernon Duke and Harold Arlen) and he recorded with Dinah Shore, Doris Day, and Julie Andrews. His adaptation of important scores for film include *Porgy and Bess, Gigi, My Fair Lady,* and he composed original scores for *Long Day's Journey Into Night, Elmer Gantry, Two for the Seesaw,* and *Designing Woman,* among others. In the later 60s, he developed a career as conductor and music director, first succeeding Sir John Barbirolli as conductor of the Houston Symphony Orchestra, then successively he became conductor of the London Symphony Orchestra, the Pittsburgh Symphony Orchestra, and the Royal Philharmonic Orchestra in London. His last position was with the Los Angeles Philharmonic. He has recorded many works with these ensembles, not only as a conductor, but also as solo pianist.

Previn's catalogue shows that his compositions of contemporary classical music began in earnest in the early 1990s. Since then his production has been prodigious and includes works for soloists, symphony orchestra and chamber ensembles, vocal music, and two operas. The Trio No. 2 for violin, violoncello, and piano was commissioned for the Kalichstein-Laredo-Robinson Trio and premiered in New York in 2012. While the three movements follow the standard outline of fast (or moderato)-slow-fast the composer has not really adopted classical forms; rather, the formal structures are created by juxtaposing freely-composed segments with segments that are fundamentally variations, much like the series of "choruses" typical of jazz form. We might not be wrong in comparing these variations to jazz improvisations.

The first movement opens with a rather extensive introduction encompassing about 50 measures, a third of the movement. Previn explores all possible combinations of the instruments: solo passages, duets and full ensemble. While musical ideas are formed phrases of standard lengths, the basically tonal orientation is obscured by modality and complex dissonant chords. The introduction begins and ends in C Major, and then moves into the body of the movement where increasing complexity and drama are developed in a series of variations on a 12-measure theme. Frequent meter changes underlie large phrases that flow freely without any regular accentuation. Seven variations cover a range of textures; some are simple and sort of "bluesy" or "folksy," others more driving and excited in a style somewhat reminiscent of Shostakovich. Previn is an eclectic composer open to influences and we are reminded of cadences, harmonies and textures identified with American composers-Copland, Barber, and even, very exceptionally, Ives. The last variation gives way to an extended cadence before the movement settles quietly on F Minor.

The second movement opens with a long passage for solo cello, a 12-measure thematic idea that is extended as the cello is joined by the violin. The subsequent statement of the initial theme in the piano seems to presuppose that this movement will also be a series of choruses, but in the central section, dramatic figuration and harmonic complexity intrude and a new shape develops. Eventually calm is restored and the movement concludes with a dramatic coda that explores complex harmonic structures. The movement ends, somewhat hesitantly, in C Major.

The third movement is full of syncopations, fast dotted figures and virtuosic passages that involve quick and demanding trade-offs between the instruments. Quite unexpectedly along the way, it turns into a waltz with clever syncopated alterations of the triple meter–quite in the spirit of a jazz waltz. Eventually phrases from the opening measures return and the movement heads toward the final cadence on a bright C Major chord. Throughout the work, there are bits and pieces that, broadly speaking, reference popular idioms, in particular film music, jazz or Broadway. It isn't a far stretch to identify the composer of the film score of *Two For the Seesaw* from 1962 with the composer of this Trio, composed 50 years later. As Previn says of himself, he is no "postmodern" composer trying to "create new kinds of aesthetic experiences."

A Child's Reliquary
Richard Danielpour (b. 1956)

Richard Danielpour, who is of Persian-Jewish heritage, received his training at the New England Conservatory and The Juilliard School of Music. He is presently on the faculty of the Curtis Institute of Music and the Manhattan School of Music. Praised for his "distinctive American voice" and "optimism," he has received many awards, among them a Guggenheim Foundation Fellowship, a Charles Ives Fellowship and a Lifetime Achievement Award from the American Academy of Arts and Letters. Pivotal composers whose music has influenced him include the Americans Copland, Bernstein, and Barber, and the Englishman Benjamin Britten.

According to his biography, Danielpour's early work was impacted by the then-current modern compositional techniques–serialism, in particular. At the end of the 1990s he began to adopt a more accessible style warming to the use of triadic harmony and the inclusion of elements from contemporary music culture: pop, rock, and jazz. Most recently he has begun to explore the rich resources of his own Persian heritage. His extensive catalog includes compositions for chamber orchestra, three symphonies, four piano concertos, the ballet *Anima mundi* (1995), and the opera, *Margaret Garner* (composed in collaboration with Toni Morrison).
As of 2009 he had composed six string quartets. *A Child's Reliquary* was revised as a Double Concerto for Violin, Cello and Orchestra, *In the Arms of the Beloved.*

In the three movements of *A Child's Reliquary*, Danielpour frequently treats strings and piano rather independently, contrasting the melodic lyricism of the strings with the chordal sonorities of the piano. In the opening, slowly-rising octaves and chords in the piano, evoking bells, envelop the two-part texture in the strings. Played with harmonics, the appealing folk-like or chorale-like melodies with their falling melodic lines seem at first a bit out of focus, but they return in many guises throughout the first and last movements. The rondo-like form of the movement is more or less defined by this melodic component. The falling lines that pervade the sonority reflect a sense of grief, while in the middle section flashes of brief, helpless rage hint at abiding anguish.

The extended second movement is the longest and most complex one. Essentially a study of rhythmic potential in 6/8, and sometimes 3/4, meter it requires virtuoso technique from the ensemble, individually and as a whole. The instruments trade off all manner of energetic display; rushing scales, heavy and fleet chords, flashing figures rush energetically through measures of 6/8 with its eighth notes (and sixteenths) in every conceivable combination: accented, syncopated, detached or joined in loping melodic figures. Only two passages, marked Andante Cantabile–in essence a Satie-inspired waltz–briefly slow the headlong rush. The first appearance comes rather early, the second one, now varied and extended, only manages to slow the action before the last culminating segment. Topped by a fast waltz with strong swinging syncopations, this conclusion gives way, section by section, to a step-wise reduction of the forward motion. The movement ends with four bars of a ruminating C Minor chord enriched with a minor 9th and 11th.

Restoring the contemplative mode of the first, the last movement returns to the folk-like tune in the strings and the bell-like octaves and chords in the piano, but at first and for a while, the instruments are quite isolated from each other. As the lines continue to fall, they become more extended, and as some hesitant and shadowy references gradually emerge they approach a refrain that can be recognized as Brahms's lullaby. (See composer's note below.) Resignation turns to a kind of strained acceptance and only a brief momentary flash of large chords disrupt the progress to the extended final cadence.

Notes for *A Child's Reliquary*:

I know of nothing more tragic or heartbreaking than the death of a child. The inspiration for *A Child's Reliquary* (Piano Trio) came from the untimely and tragic death of Cole Carsan St. Clair, the 18-month-old son of Carl and Susan St.Clair. The work was intended as a kind of *Kindertotenlieder* without words—and everything in the piece, including references to the Brahms Cradle Song—relates to its initial inspiration. Work on *A Child's Reliquary* began on August 19, 1999, and was completed on September 17th of the same year. The work was written expressly for Jaime Laredo, Sharon Robinson, and Joseph Kalichstein and is dedicated to the memory of Cole Carsan St. Clair.

- Richard Danielpour

Piano Trio in B♭ Major, Op. 97, "Archduke"
Ludwig van Beethoven (1770-1827)

In 1803 or 1804, Beethoven met Archduke Rudolf of Austria, member of the House of Habsburg-Lorraine, who became closely associated with the composer with whom he studied piano and composition. He was Beethoven's only composition student and became his most important patron when he arranged for an annuity for the composer in 1809, after having extracted a promise from him to never move away from Vienna. In addition to the Trio, op. 97, Beethoven dedicated ten works to the Archduke, including some of the most exceptional ones: the *"Les Adieux"* and *Hammerklavier* Sonatas, the Fourth and Fifth ("Emperor") Piano Concertos, the Violin Sonata, Op. 96, the *Missa Solemnis* and the *Grosse Fuge.*

Composed in 1811, "The Archduke" Trio is the last and the most expansive of Beethoven's seven Piano Trios. The opening theme of the first movement in the piano is a full eight measures, and its leisurely unfolding and initial treatment of the phrase, sets the mood for the whole work. Following the first statement of the theme alone in the piano, the violin and cello enter and extend it another five measures. The cadence of this extension is the signal to begin the consequent phrase, a repeat of the eight-measure theme in the strings, now extended twelve measures in the piano. When it ends in an cadence, it is still in the tonic key. With these

expanded thematic statements, this exposition of the principal musical idea, in which the piano and strings share equally, constitutes a definite point of departure from the norm for the opening, with consequences for the entire work. After this, throughout the whole movement, Beethoven takes every opportunity to enlarge the dimensions of the form, for instance, when he establishes the new key (G Major). In spite of the grand scope of the movement, the actual amount of thematic material is, however, quite limited. The first theme is repeatedly brought back, even in the middle of the second theme, by piano and strings in an alternating pattern. The drive to the cadence takes the closing theme through alternating duplets and triplets, then in a second repeat of the passage in triplets Beethoven introduces a succession of long trills played in octaves by both hands in the piano. Note that these are not the first trills in the piece, but the ones earlier have decorated individual notes; these trills are harbingers of details to come.

The development is a fascinating mix of extended play with motives derived from the first theme, which he treats one at a time. As a whole, the section has a symphonic character in its intense drama that builds, falls back, thins out, and builds to another climax. The whole development is laced with scales in all the instruments–singly and doubled, in thirds or sixths, running up and down, now in the same and then in the opposite directions–and more trills in the piano. With the last extended trill in the piano the development comes to an end, and, ushering in the recapitulation, it is much like one would expect at the end of a cadenza passage in a concerto. It is all quite exciting, and though the strings are challenged, as always with Beethoven, here it is the pianist who has to be the virtuoso. The recapitulation is both a study of condensation and of elaboration; Beethoven removes about twenty measures from the repeat of the exposition, but adds an extended coda of about the same length.

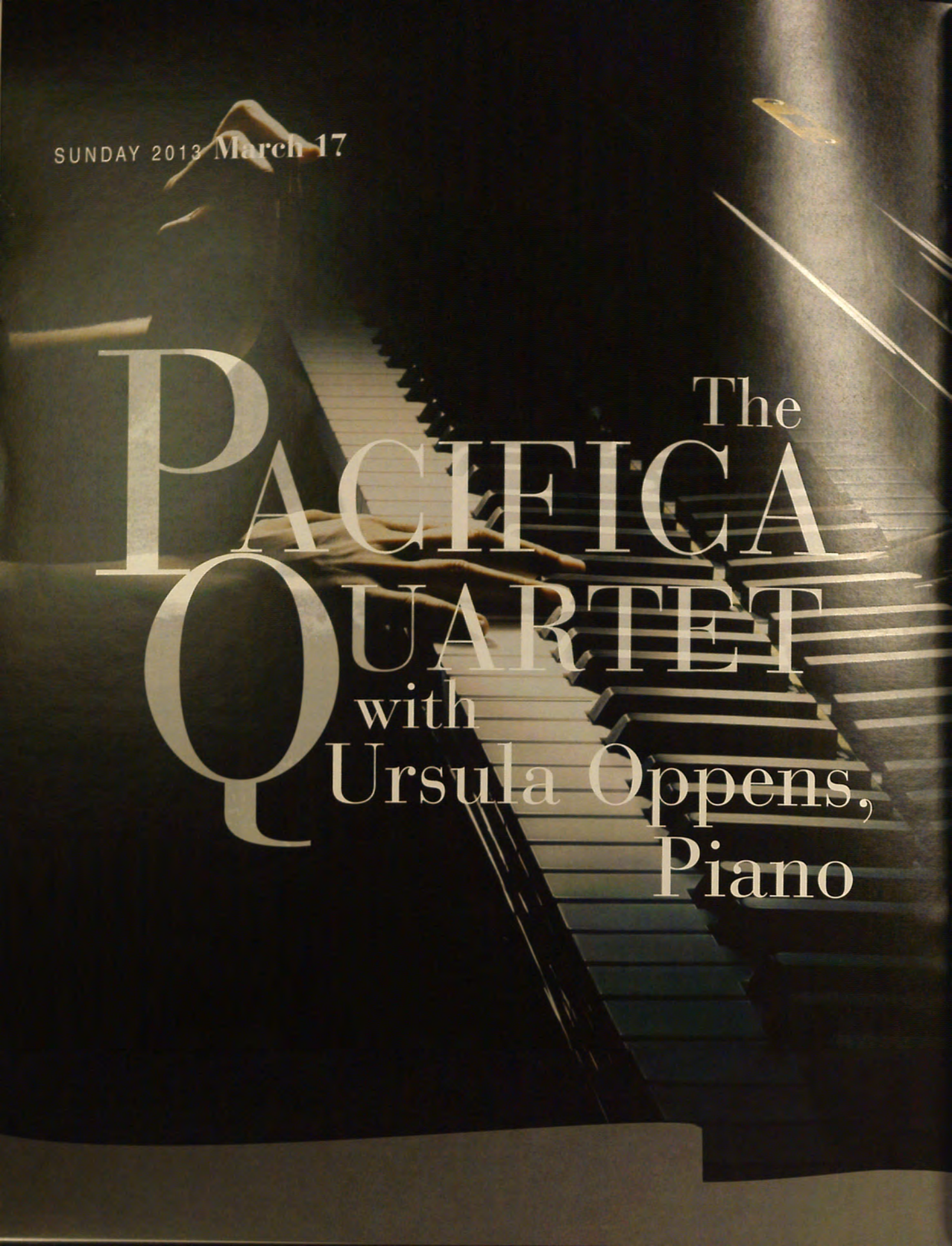
In the second movement Beethoven is deadly serious about carrying out musical jokes. The Scherzo begins with the strings alone with a downbeat that seems as though it should be an upbeat–the rhythmic pattern misplaces the downbeat. This is only the beginning of subtle fun that develops throughout. But not limiting himself to rhythmic gimmicks, in the Trio he begins with a playful unwinding of a chromatic line, so that it seems to start in the key of the parallel minor, not its actual key of D$^{\flat}$ Major, a fact that is eventually revealed. Not to give up too soon, eventually he launches into a waltz–an exuberant one at that–so much so that one almost forgets the Scherzo, when, without a pause, and before the Trio has completely wound down, it jumps back in.

The third movement is a theme and variations, this time in the third-related key of D Major, far enough away from the home tonic to create a small surprise. The theme comprises two long eight-measure phrases, the first played once by the piano alone, and then is played again by all three instruments before continuing on to the answering, eight-measure phrase. There are only four variations in which Beethoven focuses on the melodic and rhythmic, rather than the harmonic possibilities for development. Like in the first movement, as the variations proceed, the rhythmic character speeds up progressively; breaking up the melodic fabric, less substitutes for more. However, with the fourth variation, we return to the quarter and eighth notes of the theme; and the theme returns to the piano with effective, restrained, ornaments, while the strings almost give it a by-pass. But then the coda returns the theme to the strings, and supported by unwavering triplets in the piano, they carry it to the end of the movement.

Without a pause, the fourth movement begins with a little jolt, and races quite unbridled through an extensive excursion, a full rondo in which the pianist gets a complete workout. There is no question at this point that one of the main elements of elaboration in the work is unapologetic virtuosity. The character of the writing is as pianistic as it would be for a concerto, and the style of the composition has numerous interesting elements that come from the concerto. It's true of the whole work: from the opening with the solo piano, the trills and the pianistic runs in the first movement, and the waltz in the Trio, to the point in the last movement, when, under a long, sustained trill in the piano, the strings restore the tonic and the whole ensemble hurls its way to the final cadence. The effect is a bit like being lost in the dark–with the coming of light you see that you are back on the right track.

- Dr. Jean Christensen

The pre-concert lecture will be given by Dr. Krista Wallace-Boaz, an accomplished performer of chamber music and member of the piano faculty at the School of Music. The presentation will last from 2-2:45 PM in room 130.


SUNDAY 2013 March 17
The
PACIFICA
QUARTET
with
Ursula Oppens,
Piano

THE PACIFICA QUARTET WITH URSULA OPPENS, PIANO

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored by Ms. Edith S. Bingham

String Quartet in F Major, Op. 135 (1826) — **Ludwig van Beethoven** (1770-1827)
- Allegretto
- Vivace
- Lento assai, cantante e tranquillo
- Der schwer gefasste Entschluss:
  - Muss es sein? Es muss sein! Es muss sein!
  - Grave, ma non troppo tratto; Allegro

***Tableaux Funebres* for Piano Quintet** (rev. 2003) — **Claude Baker** (b. 1948)
- I. Summer
- II. Autumn
- III. Winter
- IV. Spring

Tableaux Funebres was commissioned by the Chamber Music Society for its 50th Anniversary in 1988 and dedicated to the memory of Nelson Keyes

INTERMISSION

Quatour a cordes (1903) — **Maurice Ravel** (1875-1937)
- Allegro moderato: Très doux
- Assez vif: Très rhythmé
- Très lent
- Vif et agité

The Pacifica Quartet is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

Ursula Oppens is represented by Colbert Artists Management, Inc.
111 West 57th Street, New York, NY 10019

THE PACIFICA QUARTET

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Simin Ganatra, violin
Sibbi Bernhardsson, violin
Masumi Per Rostad, viola
Brandon Vamos, cello

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, the Grammy Award-winning Pacifica Quartet tours extensively throughout the United States, Europe, Asia, and Australia. Shortly after its 1994 formation in California, the Pacifica Quartet won top prizes in the music world's most prestigious competitions, including the 1998 Naumburg Prize. The Quartet has since received many honors, including being appointed quartet-in-residence at the Metropolitan Museum of Art, a position held for 43 years by the Guarneri String Quartet.

In 2002 and 2003 the Pacifica Quartet won wide acclaim for the first single-concert performances of Elliott Carter's complete five-quartet cycle: The New York Times called the accomplishment "brilliant" and "astounding," and the Chicago Tribune praised the Quartet's "astonishing talent, energy, and dedication." In 2002 the ensemble was honored with Chamber Music America's Cleveland Quartet Award and the appointment to Lincoln Center's CMS Two. In 2006 the Pacifica was awarded a prestigious Avery Fisher Career Grant, becoming only the second chamber ensemble so honored in the Grant's long history. Also in 2006 the Quartet was featured on the cover of Gramophone and heralded as one of "five new quartets you should know about," the only American quartet to make the list. More recently, the Pacifica's recording of Carter's Quartets Nos. 1 and 5 won the 2009 Grammy Award for Best Chamber Music Performance.

The members of the Pacifica Quartet were appointed to the faculty of the University of Illinois in 2003 and serve as quartet-in-residence. They are also resident performing artists at the University of Chicago.

For more information, please visit www.pacificaquartet.com.

URSULA OPENS, PIANO

© Hilary Scott

Ursula Oppens is equally committed to programming traditional and contemporary repertoire. She has performed with many of the world's major orchestras, including the New York and Los Angeles philharmonics, the Boston Symphony Orchestra, the American Composers Orchestra and the orchestras of Chicago, Cleveland and San Francisco. Abroad, she has appeared with such ensembles as the Berlin Symphony, Orchetra de la Suisse Romande, the Deutsche Symphonie and the London Philharmonic Orchestra. Oppens is an avid chamber musician and has performed with the Arditti, Juilliard and Pacifica quartets, among others. A three-time Grammy nominee, Oppens has over the years premiered works by such leading composers as Luciano Berio, William Bolcom, Elliott Carter, John Corigliano, Anthony Davis, John Harbison, Julius Hemphill, Tania Leon, Gyorgy Ligeti, Witold Lutoslawski, Conlon Nancarro, Tobias Picker, Frederic Rzewski, Joan Tower, Amy Williams, Christian Wolff and Charles Wuorinen. After 14 years as the John Evans Distinguished Professor of Music at Northwestern University, Ms. Oppens is now a Distinguished Professor on the faculty of the Conservatory of Music at Brooklyn College and the CUNY Graduate Center.

String Quartet in F Major, Op. 135
Ludwig van Beethoven (1770-1827)

Beethoven's last string quartet has been controversial. Some critics regard it as technically competent, but less imaginative than the four that preceded it. Others appreciate its concise exposition, quirky humor and sublime third movement. What is the controversy? Briefly, the four quartets that preceded Opus 135 are extraordinary challenges to classical style, but with Opus 135 Beethoven changed directions, had even "come to his senses." The four movements of this work do not continue the challenge.

The year was 1826, Beethoven was not well and his personal life was in disarray, but by mid-year he completed the C# Minor Quartet, Opus 131, and by mid-September, the F Major Quartet, Opus 135. Opus 131 is extraordinarily diverse and Opus 135 evokes the artistic ideas of the past, specifically those of Haydn and Mozart. Kerman writes, "it is absurd to make excuses for the last quartet, for its un-Faustian tranquillity and relaxation," and he agrees that Beethoven was only doing what he periodically had done throughout his creative life.

A surprising number of musical ideas are used in the first movement sonata and the conversational mode encourages a range of compatible ideas, if not necessarily related ones. One subject leads unselfconsciously to the next one; each voice is the equal of the others. The exchange begins abruptly with the viola's impertinent motive and continues nonstop through the first eight measures. When it does stop, the consequent that materializes is a surprising "answer" to the antecedent, one of entirely different "character": five measures of straight quarter notes, played in unison, "change the subject." The new configurations that follow resume the conversation for some time before finally entering the new key area. In spite of the number of musical ideas, the movement remains concise and well-proportioned throughout.

The Vivace is a finely-wrought Scherzo and Trio, a mocking contrapuntal rush. The three beats in the measure are divided among the instruments making it a delightful mesh of cross rhythms: first the viola and cello have patterns that emphasize the measure, and both violins have syncopated, but different patterns. Then the set-up is inverted until an inexplicably rude low unison Eb interrupts the on-going motion and repeats itself. When it has faded away, the motion resumes with more contrapuntal ingenuity.

The Trio takes off in a rush. It is both longer and more eventful than the Scherzo: repeated notes, rising scales, and a little five-note figure rush through an unusual succession of keys, getting more and more out of kilter until it hits a rut in the key of A Major. Here a diabolic wild dance in the first violin carries on over the repetition of the five-note motive (played 51 times!) until, exhausted, it sinks down through three octaves. There is a quick reorientation to F Major, and, with no pause, the Scherzo returns. A very short coda in F Major reaffirms the end.

A single low note in the viola connects the F Major tonality of the first two movements with the darkly beautiful D♭ Major of the slow set of variations. Compact and short, the whole movement covers less than two pages of a miniature score, but Beethoven's marginal note in his sketches, *"Süsse Ruhegesang oder Friedensgesang"* ("Sweet song of rest or peace") acknowledges its singular value. The eight-measure theme flows out of the build-up of the tonic chord in the first two measures. At first, it moves stepwise, then slowly and serenely, it rises higher phrase after phrase, and culminates in a sweeping arch. The first variation continues the gentle movement, with added chromatic touches and dynamic accents. The third variation moves to the parallel minor for slower block chords and phrases; broken rhythms obscure the theme and it is now heard only in the overall design of the gentle rise and sweeping arch. The last two variations restore the major mode, first with the eighth notes of the original phrases, then with flowing sixteenth notes. A quiet final statement only preserves the harmonic outline of the theme. This series of variations is less about a specific melody than about its arching shape and emotional range. Rosen points out that the move away from the tonic (the little step into E Major in the minor variation) is significant enough to require resolution. Although Beethoven never leaves the tonic, he succeeds in creating harmonic tension that must be resolved in the end as in classical style.

In an unusual move, Beethoven added an annotation something like a motto, at the top of the last movement: "DER SCHWER GEFASSTE ENTSCHLUSS" ("The difficult decision"). Below that, he noted two musical motives. The first, marked Grave, is in the bass clef, in 3/2, and in a key without accidentals: a three-note motive is underscored with the words: *Muss essein*? "Must it be?" Next follows an Allegro, in the treble clef, F Major key signature, and 2/2 meter, and another three-note motive underscored with the words: *Es muss sein!* "It must be!"And to be sure, he repeats: *Es muss sein!* The first motive dips a minor third, then rises a major third– as in a question. In contrast, *Es muss sein* rises a minor third and falls a perfect fourth. It is most definitive: "It must be!"

This "motto" will always be enigmatic–though some explanatory biographical clues exist: when Beethoven refused to lend the parts for Opus 130 to a certain musician until he had paid his subscription dues, the fellow muttered "Wenn es sein muss!" Subsequently, Beethoven took this and his own answer, "Es muss sein!" and composed a silly canon. Then later he started the last movement of the quartet with this Grave introduction to the Allegro Finale. Whether or not the motto has existential import beyond

the challenge of composing the work, it seems not completely out of line to assume that Beethoven considered the composition of the Finale to be something of a serious chore. A difficult decision, indeed.

The Grave introduction, with its numerous iterations of "*Muss es sein?*" is not left completely behind when the Allegro takes shape, but, underscored by tremolos and serious harmonic color, it returns at the head of the recapitulation. The numerous statements of the main motive, "*Es muss sein!*" and other subsidiary ones, including march-like themes are handled with contrapuntal finesse. Beethoven's last essay in the genre rises to the challenge of taking on the spirit of Haydn and Mozart, but with touches that could hardly have been written much before 1826.

Tableaux Funébres (1988/2003)
Claude Baker (b. 1948)

Claude Baker is currently Professor of Composition in the School of Music at Indiana University, Bloomington. He has also served on the faculties of the University of Georgia, the University of Louisville School of Music, and as a Visiting Professor at the Eastman School of Music. At the beginning of the 1991-92 concert season, he was appointed Composer-in- Residence for the Saint Louis Symphony Orchestra--a position he held for eight years. The following program notes have been written by the composer:

Tableaux Funébres provides musical commentary on four haiku texts of rather dark imagery. A haiku is a very short, seventeen-syllable form of Japanese verse that is intended to evoke a wealth of thoughts and emotions. Because of its brevity, the haiku must depend for its effect on the power of suggestion and a deliberate elusiveness: the reader must "fill in" the outlines that have been drawn.

The music of T*ableaux Funébres* seeks not only to reflect the moods suggested by the poetry, but also to amplify the implied meanings present in each haiku...and even to create additional associations. This is accomplished in part by the allusion to and quotation of passages from well-known vocal works that echo the spirit and content of the haiku selected. The poems from which the piece gains its programmatic impetus are given below (in English translations by Harold G. Henderson), each followed by a brief description of the respective movement. Since each of the four haiku refers to a different time of the year, the movements they inspired are laid out in a "four-seasons" sequence, from summer to spring.

I. Summer night:
from cloud to cloud the moon
is swift in flight.
Ranko (1726-99)

Upon first encountering this haiku, I thought immediately of the text of "*Der Abscheid*," the final movement of Gustav Mahler's symphonic song cycle, *Das Lied von der Erde*, and in particular of the passage that reads, in translation:

O see, like some tall ship of silver sails,
The moon upon her course, through heaven's blue sea.
I feel the stirring of some soft south-wind
Behind the darkling pine-wood.

Herein is described the death of the day, when the sun sets and the world falls asleep. Midway through my first movement, after disjointed references to other elements in Mahler's song, there appears an altered quotation of the music that underscores this text. Now, however, Mahler's orchestral fabric is reduced to a string quartet, and the lines emerge as if recalled in distant memory.

II.Grave mound shake too!
My wailing voice--
the autumn wind.
Basho (1644-1694)

The pitch materials for this movement are derived almost exclusively from permutations of the five-note row that serves as the basis of Igor Stravinsky's *In Memoriam Dylan Thomas* for tenor, string quartet and four trombones. Stravinsky selected as text for the "Song" (the principal section of his work) the poem Dylan Thomas composed in memory of his father, "Do Not Go Gentle into That Good Night." In my own movement, there are two modified quotations of the "Song's" brief refrain, that portion of Stravinsky's music written to the words, "Rage, rage against the dying of the light."

III. Night; and once again,
while I wait for you, cold wind
turns into rain.
Shiki (1867-1902)

The third movement draws its inspiration from *"Der Doppelgänger,"* the last of the "Heine Lieder" that comprise the second part of Franz Schubert's song cycle *Schwanengesang* (Swan Song). In Heine's poem, the narrator stands before the house where his lost love once lived and is horrified when he imagines that he sees a stranger in the moonlight whose face reflects his own pain. Although Schubert's haunting setting of the poem provides the structural and emotional basis of my movement, the only literal reference to the original song is the appearance of the recurring four-note bass pattern in the piano.

IV. The beginning of spring:
thoughts come - and there is loneliness;
the autumn dusk is here.
Basho

The final movement is in two parts, the division corresponding to the colon in the haiku above. Spring is normally a time for happiness and renewal. For me, one of the greatest poetic and musical celebrations of spring is Richard Strauss' "*Frühling*," the first number in his valedictory work, the *Four Last Songs*. The final cadential chords of the orchestral accompaniment to the Strauss song are adapted here as a sort of motto in the first section of this movement. By way of transition to the contrasting second part, I make reference to various elements from the opening movement of *Tableaux*. For the concluding section itself, the juxtaposition of the words "loneliness" and "autumn" brought thoughts again of a passage from *Das Lied von der Erde*, this time from the second of the six songs, whose individual title is "*Der Einsame im Herbst*" ("The Lonely One in Autumn"):

O love's warm sunshine, have you gone forever
And will my burning tears be never dried?

As the climax for this movement (and, indeed, for the entire work), Mahler's setting of these poignant words erupts suddenly from the texture of my own music. Thus, with the quotation of a fragment from "*Der Abschied*" in the first movement of *Tableaux*, Mahler's music frames mine and brings to full circle the seasonal changes of the haiku. *Tableaux Funébres* was commissioned by the Chamber Music Society of Louisville in celebration of its 50th Anniversary and is dedicated to the memory of Nelson Keyes–a fellow composer and faculty colleague in the music theory department at the University of Louisville.

-Claude Baker

Quatour à cordes
Maurice Ravel (1875-1937)

Completed in 1903, Ravel's only string quartet was warmly received by all his acquaintances with the exception of its dedicatee, Gabriel Fauré, who had reservations concerning the last movement, which he found "stunted and badly balanced." On the other hand, Debussy, his more experienced colleague and elder by ten years (whose one quartet predated Ravel's by as much) wrote the following advice to him: "Dear Friend, Bardac has informed me of your plan to have your Quartet played more softly . . . In the name of all the gods, and mine as well, if I may ask, don't do it. Think of the difference in sound in the auditorium with and without audience . . . don't touch a thing and everything will turn out well." It's a pity that the wrangling of partisans over the merits of each composer's quartet, had the eventual effect of creating an unbridgeable distance between the two, but comparison of the two works is illuminating, for the similarities (between the second movements in particular) are, after all, outweighed by the differences. Debussy, for his part, was inclined to be influenced by the ideals of Symbolism, while Ravel once stated that his sole aim was to achieve "technical perfection." Ravel's music, then, has little of the intuitive search or equivocation that is found in Debussy's. Ravel uses clearer formal structures, and consequently, his often very complex harmony tends to follow traditional root movements with a tonal direction. Rhythm is generally clearly articulated and varied. He modestly sized up his compositional goal in the present work saying, "My Quartet in F answered my desire for musical construction, which I have doubtless brought off imperfectly, but which appears here far more clearly than in my previous compositions." While his desire was to achieve "clarity in the musical construction," much later, he mentioned that he would gladly exchange the technical mastery he had finally acquired for the "artless strength" of this early work.

Characteristically, the first movement of the *Quartour* is not a classical sonata form. Like other neo-classicists who looked for inspiration in the music of the French "musique classique," that is the 17-18th century French masters such as Rameau and Couperin, Ravel was attracted to a ternary form that serves variation of substance and color in the melodic ideas and where form and expression are interchangeable. His movement is logical and precise: rising lines are answered by falling ones, the melodies are straightforwardly diatonic, though they often are treated as elements in a nonspecific modality. In the opening segment the bass line moves in smooth stepwise motion (rising then falling line in the opening phrases) or by thirds. A move to another tonal area does not always entail modulation but it is more often like a brief "sidestep" into another key area. In the middle, contrasting section, Ravel calls for a change of mood when he brings in a new texture when a long and drifting melody, played *très espressif* in the violin high in its range, is doubled by the viola two octaves below. Simple though it seems at first, the dramatic level begins to rise by the repeat of a triplet figure that gains enough prominence to be recalled both in the coda of this movement, and again in the last movement.

The vivacious and fleet second movement is an ingenious essay on cross rhythms (6/8 vying with 3/4). Marvelously exuberant writing for the strings–tremolos, pizzicatos, trills, explosive dynamic changes–adds fantastical moments. These features resemble the Scherzo in Debussy's Quartet, but other elements, such as the above-mentioned side-stepping harmonic motion, show the influence of his teacher, the French composer Gabriel Fauré.

Essential elements in the third movement could perhaps be traced to French 18th-century style–not that it *sounds* at all like early French music–but it speaks to the imaginative pieces of

Rameau and Couperin with their constant changes of meter, irregular phrase patterns, non- developmental melodic structures, and especially, their imaginative use of instrumental color. The movement has no formal shape; rather, it is defined by the flow and exchange of the melodic ideas that appear to have their origin in spoken language, and while a fragmentary reference to the first movement surfaces unannounced, it serves no apparent formal purpose. Interesting. Listening to this scintillating movement is a bit like eaves-dropping on a conversation between instruments.

The final movement is flush with energy and vigor. In the opening, an aggressive tremolo figure is played obsessively, and forceful chords in asymmetrical meters (5/8 and 5/4) dissolve when both subjects of the first movement are recalled (in 3/4). Ravel's exceptional understanding of string color is crucial for the dramatic impact of the movement, indeed for the whole composition. According to the English composer, Ralph Vaughn Williams, who studied briefly with Ravel, his motto was "*Complexe mais pas compliqué.*" ("Complex but not complicated.") That sounds about right for a description of the *Quatour.*

- Dr. Jean Christensen

The pre-concert lecture will be given by Prof. Jack Ashworth of the Music History Department. It will be given in room 130 of the Music School between 2 and 2:45 PM.

The Pacifica Quartet With Ursula Oppens
March 17, 2013

SUNDAY 2013 April 21
TOKYO
STRING
QUARTET

TOKYO STRING QUARTET

Comstock Concert Hall
University of Louisville School of Music

String Quartet in D Major, K. 499 "Hoffmeister" (1786)
Allegretto
Menuetto: Allegretto
Adagio
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

String Quartet No. 2, Op. 10 (1916-18)
Allegro
Quasi recitative: Andante
Allegro giocoso

Zoltán Kodály
(1882-1967)

INTERMISSION

String Quartet in C Minor, Op. 51, No. 1 (1873)
Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro

Johannes Brahms
(1833-1897)

Management: Opus 3 Artists,
470 Park Avenue South, New York, NY 10016
The Tokyo String Quartet has recorded for Angel/EMI,
BMG Classics, CBS Masterworks, Deutsche Grammophon,
Vox Cum Laude and Vanguard

TOKYO STRING QUARTET

Martin Beaver, violin
Kikuei Ikeda, violin
Kazuhide Isomura, viola
Clive Greensmith, cello

© Marco Borggreve

After 43 seasons, the Tokyo String Quartet has announced that 2012-2013 will be their last. Regarded as one of the supreme chamber ensembles of the world, the Tokyo Quartet—Martin Beaver and Kikuei Ikeda (violins), Kazuhide Isomura (viola) and Clive Greensmith (cello)—has collaborated with a remarkable array of artists and composers, built a comprehensive catalogue of critically acclaimed recordings and established a distinguished teaching record. Performing over a hundred concerts worldwide each season, the quartet has a devoted international following across the globe.Officially formed in 1969 at the Juilliard School of Music, the quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its formation, the quartet won First Prize at the Coleman Competition, the Munich Competition and the Young Concert Artists International Auditions. An exclusive contract with Deutsche Grammophon firmly established it as one of the world's leading quartets, and it has since released more than 40 landmark recordings. The ensemble now records on the Harmonia Mundi label.

The members of the Tokyo String Quartet have served on the faculty of the Yale School of Music as quartet-in-residence since 1976. Deeply committed to coaching young string quartets, they conduct master classes in North America, Europe and the Far East.

The ensemble performs on the "Paganini Quartet," a group of renowned Stradivarius instruments named for legendary virtuoso Niccolò Paganini, who acquired and played them during the 19th century. The instruments have been on loan to the ensemble from the Nippon Music Foundation since 1995, when they were purchased from the Corcoran Gallery of Art in Washington, D.C.

String Quartet in D Major, K.499 "Hoffmeister"
Wolfgang Amadeus Mozart (1756-1791)

The year, 1786, in which he composed the String Quartet in D Major was professionally and personally difficult for Mozart, and his response to his dire financial situation was to compose. Between the 3rd of June and the 6th of December, he completed eight works: a piano quartet, three piano trios, the duet sonata in F Major, C Major Piano Concerto (K.503), D Major Symphony ("The Haffner"), and the D Major String Quartet. Despite its beauty and excellent workmanship, K. 499 is seldom referred to in essays or studies of Mozart's development. For one thing, it is a unique work, that is, not one of a set of six, and for another, the high degree of thematic economy is unusual even for Mozart, which makes it a challenge to write about.

In the first movement, Mozart varies the presentation of the thematic ideas by moving the theme throughout the strings' registers and by varying the textures. For instance, the movement begins with the passage played by all four instruments in octave unison, which, after the first four measures changes slowly into a rich harmonized homophony. Then, just as easily, the texture changes to a two-part counterpoint in the upper instruments, which is immediately answered by the same in the lower instruments. The resulting series of "questions and answers" between the two sets of instruments continues until the transition begins to move out of the tonic key. Throughout this opening segment the variety of textures and progressive shortening of phrases is striking: the opening 12-measure phrase is followed by two phrases of four-measures each, then two phrases of one-measure each, then two phrases, each one of only two counts (or one-half measure phrases). Having reached a goal with an, albeit not very final cadence, Mozart begins the above-mentioned transition.

This description of the opening provides some help in understanding how this quartet "works." On every level Mozart is able to do two things at the same time, and, these two things are often the opposite of each other. In the passage just described, he is regularly shortening the phrases while extending the passage; his extended melodic line has no apparent stopping points, but is created out of progressively smaller elements; and, the whole passage is a marvel of harmonic color, but he does not venture away from his tonic key.

Having been quite conservative and structured in his first statment, Mozart now begins the 50-measure transition. Taking up the two figures (the falling interval and the dotted figure) from the opening, he adds the simple element of the repeated note from the first ten measures. Continuing varied phrases and textures, he passes through some very remote key areas. Bringing colorful harmonic possibilities into play by mixing minor passages and a variety of deceptive cadences, he arrives at the dominant where he introduces a new set of figures: quick turns in 16th notes, "Scotch-snaps" (short-long) on both the second and fourth beats of the measure. With this battery of resources and an added ingredient of quickly repeated notes, he drives to the exposition's final cadence. The development that follows is animated and thorough. The use of these elements in good measure, brings the end to this lovely but exacting exposition of musical thought and display of an exceptional musical skill-set.

In this quartet the dance comes next in order, that is, between two movements in sonata form, and, it is an ingenious pair! Minuet in the tonic and Trio in tonic minor, they both use elements from the first movement: the turn from the second theme (heard first in slow notes, then immediately after, as an ornament to the dotted figure), and the repeated note, extended drone-like, in the cello. Again, varied phrase lengths change the rhythmic pulse, for instance, in the second section of the minuet, where two two-measure phrases are followed by two four-measure phrases, then one eight-measure phrase ends it. Turns and repeated notes in the Trio set off the second half of the movement; rich four-part counterpoint obscures the phrase structure and the imitations overlap each other at a progressively closer pace until, without a pause, the Trio connects back to the Minuet for the repeat.

In the Adagio, a sonata movement in the subdominant key of G Major, Mozart employs the same figures as in the first two movement: the falling third, dotted rhythms, a turn, and the repeated bass note. The change in the style of the movement brings renewal. Long supple lines in the first violin dominate, totally supported by the other instruments; the movement is more like a vocal aria than an instrumental discourse. At the beginning of the second key area, large bold chords (like an instrumental interpolation in a vocal solo) momentarily break the flow, but then the violin resumes its lithe song.

The last movement, fleet and fragile, poses a deliberate challenge to expectations set up by the earlier movements. The exposition is dominated by the first violin's long, loping passages that seem to start in mid-air. Turns and dotted figures (both long-short, and short-long) familiar from earlier movements are brought in, and when the falling interval of the first movement is traded for the upward-turning figure from the Minuet, and tied over the bar, it is as if the whole falling figure from the first movement is turned upside down. The development is colored with generous doses of chromaticism and fanciful flights to distant keys (like C Major and F Major), but best of all, the texture becomes very active as the other instruments leap into imitative challenges of each other– racing now upward in answer to another's downward passage, and vice versa. A fit end to a piece only Mozart could have composed.

String Quartet No. 2, Opus 10
Zoltán Kodály (1882-1953)

When Zoltán Kodály was young, Hungary's musical world was an outpost of Austria. German was the official language in academia and concert programming reflected no interest in the composers or new ideas developing outside of the disintegrating Hapsburg Empire. In the first two decades of the twentieth century, progressive ideas began upsetting established conventions. For the poets who already had the language, the task was to develop new forms, but for the musicians in the movement–Zoltán Kodály and Béla Bartók–it meant uncovering a Hungarian musical language to make a foundation for the new forms of contemporary Hungarian music. Kodály's unending quest started at the time of his first excursion around 1905 into remote villages to record folk music on wax cylinders.

A work of youthful maturity, the Second String Quartet was composed in the war years, 1916-18, when Kodály was experiencing growing public success in his various endeavors: teacher, researcher, composer, and critic. Because of the positions he took at this time in his music criticism–partly his support of Bartók, partly his promotion of new French music, and especially Debussy's, which he discovered in Paris in 1907–he stood at odds with public opinion in the heat of World War I.

Creating a personal style, Kodály drew heavily on Hungarian peasant idioms, including a whole range of scale systems: pentatonic, overtone, modal (whole-tone), and chromatic. He assimilated melodic figures, modes of presentation in vocal and instrumental music from folk musicians, and analyzed the unique rhythmic and melodic structures of the Hungarian language. His music is tonal, but he avoided tonal systems, subordinated harmony to melody, and made complex chord structures by adding 2nds and 4ths, 9ths, 11ths, and 13ths. Everything is constantly subject to repetition and variation. While he found great melodic and rhythmic reserves in a rich folk music tradition, there remained problem of form. Form in folk music is largely a response to the function of the music, often improvised in the moment of performance; as such, it is not commensurate with the needs of concert music. Discarding the Austro-Germanic traditions meant losing a great formal tradition, but in Debussy's music he found a model for the independence he was seeking. He was fascinated by the idea that Debussy's Latin heritage had saved him "from formlessness" in his "intentionally formless music," *and he admired the Frenchman's* portrayal of unfolding emotion. For him, Debussy was a "poet" who captured transitory changes of mood and spirit.

The Second String Quartet, a "tough read," was the outcome of a composer who created a personal style by absorbing the native musical dialect to such an extent that he was at home with it

"as a poet is with his native tongue." Following the ideas is like listening a projection of the composer's thought, understanding them requires taking clues from his biography and putting them together with the evidence in the music. It is important to know that Kodály was a thoroughly trained musician in full command of the skills necessary to project his musical thought to paper; he was a deeply independent person, analytical and inventive.

There are three movements indicated by the tempo changes; the third movement follows the second, *attacca*, after a single measure of silence. Each movement has a different formal structure, and although there is no key signature, the pitch D is the principal tonal reference. In the first movement the reference to D is reflected in the movement of the bass line. It is both a point of departure and a point of arrival. The most important factor in establishing the "shape" of the movement, it defines the end of the introduction and the beginnings of the several thematic segments, the half-way point of the movement, the beginning of the coda, and the final chord. Its dominant, A, plays no more important role than other pitches. Occasionally when the D is reached, it is deflected downward to C or $C^{\sharp}/D^{\flat}$ (never upward) avoiding closure, and providing the means for extending the segment.

The first movement has six sections, defined formally and by changes in the melodies and textures. The extended introduction begins as sound wells up from the bottom of the cello and is picked up by the other instruments to form an arresting chordal sonority; it continues with short repeated tuneful figures, more like bird calls than songs. Versions of the opening figure reoccur at important junctions, but never exactly as in the beginning and Kodály even varies it by increasing the speed of the rising line, with fast upward scales. Then in the moment that signals the preparation for the coda, he reverses its direction, so that it builds the chord starting with the first violin and "falls" to the bottom of the ensemble.

In comparison to the first movement, the second is much less demanding. A kind of bridge to the third movement, it follows the model of a vocal *scena*, with an aria-recitative and arioso. To begin over a wonderful, rich chord, beautiful long quasi-improvised melodies possibly inspired by bird-song, or some elaborate coloratura, are played by the solo violin and then by the solo cello. Each solo is followed by a recitative–as static as any found in early Italian monody. The movement is concluded with an arioso that, briefly interrupted by a pseudo-folk dance, a *csárdás*," eventually works into a dramatic frenzy (con fuoco marcatissimo) before it ushers in the third movement.

In the Allegro giocoso about ten different tunes, each with its own ornament (grace notes,mordents) and accompaniment (drones and various ostinatos) are woven into a large musical tapestry like a village festival. One after another, these melodies (all in duple meter) dance by. Not all are fast, some change dynamics and tempo suddenly, but they all are part of the drive to a climactic moment when Kodály shifts into high gear, and generates even more excitement and volume by interweaving individual pieces together in a fiery stretto. And the last gesture? A stamping augmented fourth.

String Quartet in C Minor, Op. 51, No. 1
Johannes Brahms (1883-1897)

Brahms's first two quartets of Opus 51 are fully mature works, the products of long consideration and many preliminary studies. The finely-wrought character of these quartets reflects the composer's careful and prolonged consideration of every element. Perhaps there is no harm in reminding readers that, according to anecdotal evidence, there may have been as many as twenty quartets composed before Opus 51, and that even the two in this set that finally came to fruition were scrutinized and reworked extensively before Brahms gave them to the publisher. The premiere took place in 1873, five years after the first private readings.

While the above introduction gives some indication of how seriously Brahms took the composition of a work for string quartet, it might seem a bit odd that he would be so reticent, for he had already composed quite a few works for small chamber ensembles (string sextets and works for instruments combined with piano). But then he knew that his first essay for string quartet would inevitably be compared with Beethoven's quartets. As he once wrote, "You don't know what it means to the likes of us when we hear *his* footsteps behind us."

Brahms knew his predecessors intimately, and these compositions reflect his close study of their works; one can find melodic inspiration from Schubert, turn of harmonic movement from Schumann, counterpoint from Bach, and, yes, classical formal structure, and mastery of musical development and logic from Beethoven. But, of course what matters is what he made of all of this, how he developed his resources and composed music that can only be identified as his own. On the 100th anniversary of Brahms's birth in 1933, at a time when his music was considered quite old-fashioned, Arnold Schoenberg delivered a lecture entitled "Brahms, the Progressive" in which, among many other works, he cited the C Minor Quartet as a model of advanced musical thought. He particularly admired its conciseness, that is devoid of anything that could be identified as extraneous to the

musical development–even when, for example, the harmony ventured into remote areas, so remote that Schoenberg found harmonic passages from this quartet that were equal to places in Wagner's *Tristan.*

The first and fourth movements in Brahms's C Minor Quartet are distinguished by their intensity, forward drive, bone-hard musical logic and verve. The first movement adheres to the classic sonata form but with a true Romantic pallet: shortly following the presentation of the first stormy idea (in C Minor), the composer slips into a contrasting segment in F Minor where he "floats" a lyrical line (that actually foreshadows the second theme) above a rich harmonic field before he slips back into his ferocious main theme. (It was the seamless "slip" that so impressed Schoenberg.) Here is Brahms in a nutshell: lyricism curbs the ferocity and the ferocity keeps the lyricism from becoming nostalgic. Lyricism and drama cooperate to temper the excess of each other, better to serve the integrity of the form.

The second theme that begins in the key of E♭ Minor is as intense as the first one, but less direct, and harmonically much more restless. Instead of the energy of the first idea with its succession of rising arpeggios driven by jagged dotted rhythms, the second theme begins with a falling, and hesitating, off-beat figure. As an insistent eighth-note patter in the viola provides support, the melody in the violin rises–a bit at a time–and finally soars. Eventually the first violin takes on the insistent eighth-note rhythm from the viola and brings on a contrasting section. Here again, we have those interactive elements: dotted rhythms and a succession of falling intervals, an outburst and a sigh. In the closing segment the dense texture gradually gives way to a long, loping solo and momentary calm to the exposition.

The development is as concise as the exposition, and both it and the recapitulation are iconic studies of Brahms's ability to create on-going interest and forward motion with his dramatic use of harmony and rhythm. In addition, there is his penchant for constantly varying his materials; he just never says the same thing twice the same way, and the recapitulation is a marvel of how he achieves just that.

Warm and gracious, the Romanze, a perfect antidote to the drive of the first movement, is cast as a ternary form with a coda; its engaging thematic ideas are matched to perfection by their accompaniments. Though the character of the movement is virtually opposite that of the first movement, many features are actually carried over. To mention only two: in the first part, the persistent dotted rhythm which is tempered by the slower tempo; and in both sections, the constantly falling intervals in the melodic line. The framing section, and the mid-section–both small ternary forms–have contrasting phrase structures in which very subtle differences provide on-going variety to the consistent–but different–rhythmic patterns and melodic ideas. The exceptionally poignant middle section and the variation of the first theme on its return after the middle section are especially gratifying.

The Allegretto is a Scherzo and Trio cast in conventional forms. The smooth surface of the Scherzo in F Minor, a kind of "shuffling" dance in duple meter, pulses non-stop as the regular eight-measure phrases are built up two measures at a time. While the constantly falling line–somewhat dark in spirit–is direct, and simple enough, it is actually the falling arpeggio of the previous movement in disguise. In the Trio (in triple meter), the cello's pizzicato and the second violin's drone (cross-string bowing), momentarily dissipates the darkness, and provides a rationale for the movement's final cadence on F Major.

The last movement opens with a "call to arms." With one swoop, the rising minor third and falling seventh wipe away the major mode of the Scherzo's final cadence, and taps into one's memory of the first movement. This is clearly Brahms's intention, for somewhat like a motto, it is repeated at the end of the extended thematic statement, and then twice again: at the recapitulation and in the very last cadence to the piece, each time a crowning gesture at the end of a rising arpeggiated melody. There is no mistaking its purpose either, though it would be a mistake to conclude that it is cyclic in some way; rather, it is Brahms's way of bringing the whole work to a definitive end. The fourth movement completes the structure and body of the work; it is a kind of summation, a coda or epilogue, and the final cadence on C Minor is definitive. One could imagine that Brahms might have wanted a resolution that, turning the minor to major would resonate with a grander vision, but anything other than the finalized minor would have betrayed the tight logic of the whole.

- Dr. Jean Christensen

The pre-concert presentation will be given by Mr. Allen Gilfert who received his Masters Degree in Music History with a thesis based on Eliot Carter's opera, *What's Next?* in 2007. The presentation will begin at 2 PM and conclude at 2:45, in room 130.

Tokyo String Quarter
April 21, 2013

1938
ANNIVERSARY
75TH SEASON
2013

A HISTORY OF THE LAST 75 YEARS

HIGHLIGHTS FROM THE 1988 GOLDEN ANNIVERSARY SALUTE:

The Introduction to the souvenir book titled "Golden Anniversary Salute" contained the following interesting information: After an absence from Louisville during the World War II years, Rochester-born Emilie Smith and her husband, Macauley Smith, returned to his native city in 1945 and attended the first post-war concert of the Chamber Music Society. While her husband resumed his law career, Mrs. Smith did volunteer yeoman duty for the Society. She served as president from 1952 to 1964 and has been a frequent trustee and unflagging "den Mother" to visiting artists.

An article titled "Gerhard Herz: 'Heart' of the Society" written by longtime Courier-Journal music critic William Mootz contained the following excerpts: Herz worked closely with the late Dwight Anderson when he organized the Society under the sponsorship of the University of Louisville School of Music, which Anderson served as dean. ... Through his guidance [i.e. Herz] (and sometimes at his insistence) the Society's leaders gradually adopted a policy of offering everything from concerts of ancient music to recitals by famous exponents of the German lied as part of the chamber-music experience. ... Herz's earliest Louisville memories are closely linked to his relationship with Anderson and his novelist wife, Barbara. "We were very close friends. I was constantly invited to their home, and one day, maybe two or three months after my arrival, he called me into his office and said, 'Sonny, what is missing in Louisville's concert life?'" ... "So my answer to Dwight's question was very simple: What's missing, I told him, is professional chamber music—such as I knew in my native Düsseldorf—and opera."

But Anderson tackled chamber music first. With Morris Belknap (a prominent local philanthropist and music-lover), he collected enough money to sponsor a modest series of concerts, and the Chamber Music Society was launched on December 14, 1938, with violinist Kathleen Parlow and pianist Gunnar Johansen playing violin sonatas by Brahms, Mozart, and Caesar Franck. The season also included appearances by the Gordon and Coolidge string quartets, and the Heerman Trio. But Anderson needed a stellar attraction to win subscribers to his new concert series, and asked

It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford.

Herz for a recommendation. Herz's immediate answer was "The Budapest String Quartet," which he had heard in Germany ... The Budapest almost immediately became an indispensable part of each society season. Beginning in 1943, it returned each year until its members disbanded in 1965.

When Anderson's increasingly heavy duties as School of Music dean forced him to give up the burden of running the Chamber Music Society, his place was taken in 1946 by Mrs. Macauley Smith and the late Fanny Brandeis. The team turned out, in Mrs. Smith's words, to be "one of those magic things," and their chemistry in working together ushered in a two-decade era of almost continuous prosperity. ... Another Herz coup developed in the 1976-77 season, the year when the music world celebrated the sesquicentennial of Beethoven's death. Herz proposed that the society give over its season to the Juilliard String Quartet, performing a five-concert cycle of the complete Beethoven quartets. ... The resulting concerts not only drew the largest subscription audience in Chamber Music Society history, but live in memory as performances of unrivaled artistic achievement. ... But the purpose ever since Dwight Anderson's days, says Herz, "has been that the Chamber Music Society would make no compromises, and always get the best."

"The First Half-Century," an article by Louisville Times music critic F. W. Woolsey, who was also a Board member of the Society, provided these homey remembrances: The audience for this personal, introspective, emotional music may be small, but it is fervent. Performing musicians and visitors in the audience have commented upon the rapt attention Louisville gives its guest artists. ... It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford. ... When in 1938 a little cadre of Louisville music-lovers ventured an initial season of chamber music, they had just $500 in pledges, and the fees ran to $1,020. For the 50th anniversary season the artists fees will run to more than $43,000 ...

For four decades the faithful in Louisville came by the hundreds to the old Playhouse on the university's Belknap Campus to hear chamber music in an acoustically superior wood building that had once been a chapel. In addition to balky toilets, the Playhouse roof leaked and the heating system in winter clanged like the "Anvil Chorus" in *Il Trovatore*, but many of the great names among chamber music artists—violinists, cellists, violists, pianists,

clarinetists and a few singers—made music there. Backstage was grime-encrusted, dimly lighted, and never cleaned. Alexander Schneider, an ebullient violinist who performed with several different groups, used a discarded lipstick to scrawl on a mirror a message to his brother in the Budapest Quartet. The message was in Russian. The mirror stayed unwashed until the Budapest arrived to play months later. In 1980, after a few seasons in other auditoriums, the Society moved to the warmly resonant, comfortable Recital Hall in the new School of Music building on the university campus.

Eventually the board members were persuaded to incorporate the Society, for legal and contractual reasons, but informality continued to mark the affairs of the Society. Mrs. Smith and "Miss Fanny" made their annual seating chart on brown paper, the kind that housewives use on pantry shelves. As a hostess in her farm home, Mrs. Smith made arrangements for a train to stop at rural Tucker's Station so her guests, the New York Piano Quartet, could board this combination freight/passenger train and get to Oak Ridge, Tennessee, for a concert. ... The distinguished French flutist, Jean-Pierre Rampal, on his first visit to the Smith farm, watched his first baseball game on television, meanwhile pitching a lot of questions about the game at Judge and Mrs. Smith.

The list of those who left the Society better and perhaps stronger for their having been a part of it is a long one, and it has to begin with Dwight Anderson, dean of the university School of Music in the '30s and '40s, who helped shape Louisville's musical profile for years to come. His devotion to chamber music was complete; he even sold tickets in the booth at the Playhouse.

"A Memory of the Playhouse" by the Society's first president and legendary supporter, Emilie S. "Emmy" Smith, continued remembrances of the first venue for the concerts: The University of Louisville's Ekstrom Library today covers the place where once the Playhouse spread its pleasing roofline. In that venerable white clapboard building, all of our Chamber Music Society concerts—with a few notable exceptions—were held through April 11, 1976. There we enjoyed the special magic emanating from a structure that cast its spell over musicians and audience alike. ... "Next to Sanders Theater at Harvard, the finest acoustics anywhere," commented Alexander Schneider.

The Playhouse was built as a chapel for the House of Refuge, a children's home and reform school, in 1874. When the University of Louisville settled into the Belknap Campus in 1925, the building was used for assembly, lectures and drama. ... When the University of Louisville's master plan for development revealed a serious threat to the Playhouse, many of us went into battle. ... The Chamber Music Society's deep concern did persuade the university to number the parts of the Playhouse and to reconstruct it at a cost of $1 million. It rests now, with its still-charming lines, at a busy intersection between Second and Third Streets.

"A Matter of Money" provided the following informative details concerning the costs involved in presenting the concerts. It was written by the immediate past-president at the time of the 50th Anniversary, Sara L. Creed: Loyal supporters have always been generous with both their allegiance and their checkbooks, allowing us to grow in musical excellence and keep up with rising costs of the best chamber music groups. ... The first season was launched on $500 collected from chamber-music enthusiasts anxious to see Louisville launch a program series. ... By the fifth season, the Budapest Quartet alone cost a princely sum--$400—almost as much as the entire first season.

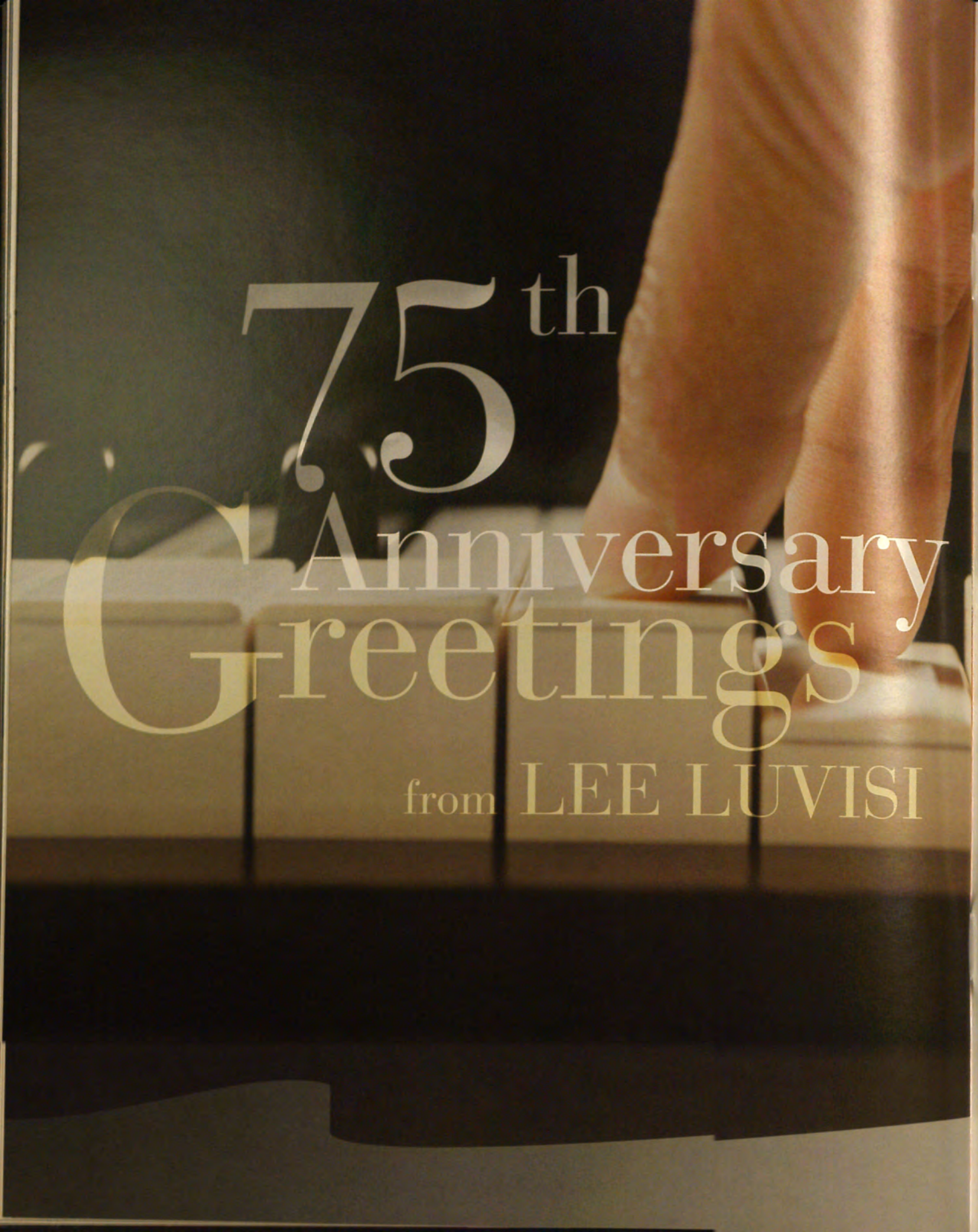
Through the years chamber-music groups that have developed a special relationship with Louisville, like the Budapest, the Juilliard Quartet and the Beaux Arts Trio, have shown some flexibility in their normally rigid fee structure for their CMS appearances. ... Today [1988] artists' fees for a five-concert season are over $40,000; the highest priced group each season is now $12,000 —not the Budapest's $400 of old. Yet, we are still registering bargains as musical contracts go. ... The generosity of the audience remains the sustaining financial support of the Chamber Music Society, and that is as its founders wanted it to be. ...The future looks bright—but expensive. Chamber music-lovers will continue to be asked to support this special series of their music. In another 25 years, we'll look back in amazement that we could bring Louisville the Juilliard and the Tokyo and the Stuttgart and other groups of such quality for a mere $40,000!

THE PAST TWENTY-FIVE YEARS:

Let us begin a brief retrospective on the past twenty-five years by taking up the topic with which past-president Sara Creed ended the discussion in 1988: "A Matter of Money." Elsewhere in her article she stated that the artist fees for the 1987-88 50th anniversary season cost $43,250. For comparison the artist fees for this 75th anniversary will cost $74,500. Yet that is for this special year, and does not represent what regular seasons have cost during the past decade. We have had to stay within $48-50,000 for artist fees on a regular basis, which is not that much more than expended a quarter of a century ago.
One piece of the financial plan for the future is the participation of the society in the Kalichstein-Laredo-Robinson International Trio Competition. In 2003 the Board of Directors chose to invest in a collaborative venture with 20 chamber music societies, including Caregie Hall, to form a bi-annual international award for up-and-coming piano trios. The winners are awarded concerts with each contributing presenter, as well as a recording contract. For the Chamber Music Society's one-time investment of $30,000 we present the winners on our series every other year in perpetuity. What I find absolutely astounding is the fact that a Society which has lost half of its subscriber base since its 50th anniversary, for various reasons which is a topic for another time, has yet been able to present seasons with the same level of quality and lack of compromise that characterized the first fifty years. This is completely due to the continuing generosity of donors at various levels of giving who remain even more the sustaining support for the Society as they did at the time of its 50th year. It is they who allow us to continue.

With regard to programming, there have been some very special presentations which I will highlight briefly below. And there has been an effort to expand the variety of offerings. In 1988 we were still building seasons around the presentation of a single ensemble each year—the Budapest Quartet having been replaced by the Juilliard Quartet. We now present several of the finest string quartets on a regular basis. We have tried each season to schedule an event of mixed instrumentation. With regard to repertoire, it is interesting to note that through 1988 we had only presented three of the fifteen Shostakovich string quartets. During the past twenty-five years we have presented ten more, and have only two remaining to complete our hearing of this most important body of work. In terms of classic masters, we have presented Beethoven 47 times, Mozart 37 times, Brahms 21 times, Schubert 17 times, Haydn 16 times, and Mendelssohn and Dvorák 10 times each. As to special events, in 1990 we presented the Orpheus Chamber Orchestra. In 1998, to celebrate the bicentennial of the University of Louisville, we presented Chicago Pro Musica performing "L'histoire du Soldat" by Stravinsky complete with narrator and mime. Later that same year we recreated live a recording by the Chamber Music Society of Lincoln Center with pianists Lee Luvisi and Gilbert Kalish performing the Bartok Sonata for Two Pianos and Percussion. In 2000 we presented The New York Festival of Song with "Evidence of Things Not Seen" by Ned Rorem—a cycle of 36 songs for four voices and piano in all combinations. In 2002 Kurt Ollmann, baritone, and pianist Jeffry Peterson performed a Mahler lieder recital. In 2003 we continued the presentation of renowned early music ensembles with Musica Antiqua Köln under Reinhard Goebel. In 2004 and 2009 we scheduled the excellent new music ensemble eighth blackbird, which has gone on to be the premier group in this genre. This special 75th season will present Chicago Pro Musica and the masterpiece "Pierrot Lunaire" by Arnold Schoenberg on the 100th anniversary of its composition. And with regard to standard chamber music ensembles during the past twenty-five years we joined nineteen other presenters, including Carnegie Hall, in establishing the Kalichstein-Laredo- Robinson International Trio Award which has given and will continue to give us stunning performances by young piano trios.

- Acton Ostling, Jr.


75th
Anniversary
Greetings
from LEE LUVISI

Louisville native Lee Luvisi was a student of Chamber Music Society founder and music dean Dwight Anderson who went on to study with Rudolf Serkin at Philadelphia's Curtis Institute of Music. Upon graduation he became the youngest faculty member in the history of that institution. In 1963 he assumed the position of Artist-in-Residence at the University of Louisville, beginning a long tenure as Professor of Piano. His artistry was further acknowledged when he became an Artist Member of The Chamber Music Society of Lincoln Center. Given this distinguished career, he has appeared more times as an individual artist on concerts of our Chamber Music Society than any other performer, beginning in 1970 and continuing for three decades. He has provided the following reflections for our Diamond Anniversary:

Upon my return to Louisville to live in the early sixties I was blessed to be embraced in friendship by Fanny Brandeis, Emmy Smith and Gerhard Herz, the triumvirate that comprised the heart, soul and spirit of the Chamber Music Society until their last days.

Their sustained ideals and passion for this most intimate of musical art forms created what is now not only one of the oldest such organizations in the country, but one known and valued by the highest quality chamber musicians around the world.

How can those old enough like myself ever forget the musty, creaky, clanking old Playhouse where the Budapest Quartet played so magnificently for ... what was it, 25 consecutive years? (Nor their last minute substitution of Schubert's two-cello quintet when they realized Piatigorsky was in the audience?) Nor fabulous ensembles like the old Juilliard Quartet, the Beaux Arts Trio and countless other first-rate groups large and small?

Early on I was invited to join what by then was an enlarged CMS board. For several years I witnessed (endured) sometimes heated discussions concerning the very essence of what chamber music should be. There were purists who insisted that chamber music meant string quartet and string quartet only. Period. To some, the very notion of adding a piano to the scene was little short of an obscenity. The human voice was not even to be mentioned, much less considered. Had such views prevailed (hardly, with Fanny, Emmy and Gerhard around!), today's Society, if it had ever survived, would exist solely on a revolving diet of Haydn-Mozart-Beethoven-Schubert string quartets! (Of course, one could certainly do worse, but ...)

I shall always remain grateful to the CMS for the opportunities to make music "at home" with some of the finest colleagues and ensembles of the time (the Juilliards, Guarneris, Emersons), but also individuals (alas, all gone now) such as Sidney Harth (Beethoven's complete violin sonatas), David Soyer (Beethoven's complete cello sonatas), beloved Jan DeGaetani and numerous others. Many wonderful memories for me.

May the CMS continue to keep chamber music alive and well in Louisville for many years to come!

-Lee Luvisi

75 YEARS OF CHAMBER MUSIC EXCELLENCE:

A Chronology of all artists' appearances with the Chamber Music Society of Louisville

1st Season, 1938 – 1939
Kathleen Parlow, violin and Gunnar Johansen, piano
The Gordon String Quartet
The Coolidge Quartet
The Heermann Trio

2nd Season, 1939 – 1940
The Budapest String Quartet
The Stradivarius Quartet
Marcel Hubert, cello and Harold Dart, piano

3rd Season, 1940 – 1941
Ralph Kirkpatrick, harpsichord and Lois Wann, oboe
Belgian Piano-String Quartet
The Coolidge Quartet

4th Season, 1941 – 1942
The Trio of New York
The Musical Art Quartet
The Pro Arte Quartet

5th Season, 1942 – 1943
The Budapest String Quartet
The Coolidge Quartet
The Stradivarius Quartet

6th Season, 1943 – 1944
The Budapest String Quartet
Gunnar Johansen, piano and Antonio Brosa, violin
The Musical Art Quartet

7th Season, 1944 – 1945
The Budapest String Quartet
The Pro Arte Quartet
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord

8th Season, 1945 – 1946
The Musical Art Quartet
Nikolai Graudan, cello and Joanna Graudan, piano
Philip Manuel, harpsichord and Gavin Williamson, harpsichord
The Budpest String Quartet

9th Season, 1946 – 1947
The Louisville Philharmonic String Quartet with Doris Davis, piano
The Albeneri Trio
The Budapest String Quartet

10th Season, 1947 – 1948
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord
The Budapest String Quartet
The London String Quartet
The Walden String Quartet
The Albeneri Trio

11th Season, 1948 – 1949
The Alma Trio
The Louisville Philharmonic Quartet with William Pickett, baritone and Edna Whitney Louis, viola
The Schneider Piano Quartet
The Budapest String Quartet

12th Season, 1949 – 1950
The Hungarian Quartet
The Louisville String Quartet with Fritz Magg, cello and Carl Genovese, oboe
The Budapest String Quartet
The New York Piano Quartet
The New York Piano Quartet

13th Season, 1950 – 1951
The Aleneri Trio
The Louisville String Quartet, with Edna Whitney Louis, violist; Renato Mastropaolo, cello; and Calvin Bisha, double bass
The Budapest String Quartet
The New York Piano Quartet
Alexander Schneider, violin and Eugene Istomin, piano

14th Season, 1951 – 1952
The Albeneri Trio
The Miami University String Quartet with George Seltzer, clarinet
The New York Piano Quartet with Philip Sklar, double bass
The Budapest String Quartet

15th Season, 1952 – 1953
The New Music String Quartet
The Louisville String Quartet with Edna Whitney Louis, viola and Renato Mastropaolo, cello
The New York Piano Quartet
The Budapest String Quartet
The Amadeus Quartet

16th Season, 1953 – 1954
Nikolai Graudan, cello and Joanna Graudan, piano
Quartetto Italiano
The Juilliard String Quartet
The Albeneri Trio
The Amadeus Quartet

17th Season, 1954 – 1955
The New Music Quartet
Quintetto Boccherini
The Budapest String Quartet
The Louisville String Quartet with Conrad Crocker, flute
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

18th Season, 1955 – 1956
The Amadeus Quartet
The Albeneri Trio
Mack Harrell, baritone and Sergus Kagen, piano
The Budapest String Quartet with Gregor Piatigorsky, cello

19th Season, 1956 – 1957
The Juilliard String Quartet
The Louisville String Quartet with Dennis Larson, oboe
The Vienna Octet
The Budapest String Quartet
The Smetana Quartet

20th Season, 1957 – 1958
The Alfred Dellen Trio
The Barylli Quartet
The Albeneri Trio
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

21st Season, 1958 – 1959
The Vienna Octet
Ianos Starker, cello and Bela Boszormenyi-Nagy, piano
The Budapest String Quartet
Quartetto Italiano

22nd Season, 1959 – 1960
Camera Concerti
The Begh String Quartet
The Albeneri Trio
The Amadeus Quartet
The Budapest String Quartet with Walter Trampler, viola

23rd Season, 1960 – 1961
The New Danish Quartet
The Juilliard String Quartet
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano
The Vienna Octet
Adele Addison, soprano and James Payne, piano

24th Season, 1961 – 1962
New York Pro Musica with Noah Greenberg, conductor
The Pasquier Trio
The Amadeus Quartet
The Budapest String Quartet
The Juilliard String Quartet

25th Season, 1962 – 1963
New York Pro Musica with Noah Greenberg, conductor
The Paganini Quartet of the University of California at Santa Barbara
The Budapest String Quartet
Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and John Barrows, horn

26th Season, 1963 – 1964
The Carnegie Fine Arts String Quartet
The Amadeus Quartet (concert n memory of President Kennedy)
The Budapest String Quartet
The Baroque Chamber Players
The Alma Trio

40th Season, 1977 – 1978
The Guarneri String Quartet
The Festival Winds
The St. Paul Chamber Orchestra
The Juilliard String Quartet with Lee Luvisi, piano
Hermann Prey and Michael Krist, piano

41st Season, 1978 – 1979
The Beaux Arts Trio
Concentus Musicus of Vienna
The Juilliard String Quartet
Jean-Pierre Rampal, flute and John Steele Ritter, harpsichord
The Tokyo String Quartet

42nd Season, 1979 – 1980
The Cleveland String Quartet
New York Chamber Soloists
The Beaux Arts Trio
The Juilliard String Quartet
The Schneider-Luvisi Quartet

43rd Season, 1980 – 1981
Tashi
Hermann Prey, baritone and Michael Krist, piano
The Juilliard String Quartet
Concert Royal with New York Baroque Dance Company
The New York String Quartet

44th Season, 1981 – 1982
The Beaux Arts Trio
The New World String Quartet
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet

45th Season, 1982 – 1983
The American String Quartet
The Polish Chamber Orchestra with Jerzy Maksymiuk, conductor
Maureen Forrester, contralto and Derek Bampton, piano
The Juilliard String Quartet
The Muir String Quartet

46th Season, 1983 – 1984
The Lindsay String Quartet
Music from Marlboro
Richard Stoltzman, clarinet and Irma Vallecillo, piano
The Ridge String Quartet
The Juilliard String Quartet
The Emerson String Quartet

47th Season, 1984 – 1985
Ianos Starker, cello and Charles Webb, piano
The Beaux Arts Trio
Ianos Starker, cello and Shigeo Neriki, piano
The Chamber Music Society of Lincoln Center
The Juilliard String Quartet

48th Season, 1985 – 1986
Elly Amerling, soprano and Rudolf Jansen, piano
The Emerson String Quartet with Lee Luvisi, piano
The Juilliard String Quartet
The New York Chamber Soloists
Tashi

49th Season, 1986 – 1987
The Chamber Music Society of Lincoln Center
The Tokyo String Quartet
Pomerium Musices
The Juilliard String Quartet
The Stuttgart Chamber Orchestra with Patrick Strub, conductor

50th Season, 1987 – 1988
Hermann Prey, baritone and Leonard Hokanson, piano
The Guarneri String Quartet with Lee Luvisi, piano
The Dorian Wind Quintet with Claude Frank, piano
The Juilliard String Quartet
The Beaux Arts Trio

51st Season, 1988 – 1989
The Emerson String Quartet
The Buswell – Parnas – Luvisi Trio
The American Chamber Players
The Juilliard String Quartet
The Vienna Chamber Ensemble

52nd Season, 1989 – 1990
Music from Marlboro
Arnold Steinhardt, violin and Lee Luvisi, piano
The Cleveland Quartet
The Aulos Ensemble
The Juilliard String Quartet

53rd Season, 1990 – 1991
The Chamber Music Society of Lincoln Center
Orpheus Chamber Orchestra
The Juilliard String Quartet
The Cavani String Quartet
Peter Schreier, tenor and Armen Guzelimian, piano

54th Season, 1991 – 1992
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet with Lee Luvisi, piano
The American Chamber Players
The Lark Quartet

55th Season, 1992 – 1993
The Juilliard String Quartet
The Mendelssohn String Quartet
Tashi
The Chamber Music Society of Lincoln Center
The Shanghai Quartet

56th Season, 1993 – 1994
The Juilliard String Quartet
Tafelmusik
Saturday Brass Quintet
The Emerson String Quartet with Carol Wincenc, flute
The Lark Quartet with Tom Gallant, oboe

57th Season, 1994 – 1995
Ani Kavafian, violin and Lee Luvisi, piano
The Juilliard String Quartet
Chicago Pro Musica
Guarneri String Quartet
Berlin Philharmonic Wind Quintet

58th Season, 1995 – 1996
Manhattan String Quartet
John Sharp, cell and Anton Nel, piano
The Juilliard String Quartet
The King's Noyse
The Beaux Arts Trio

59th Season, 1996 – 1997
The Juilliard String Quartet
The Brentano String Quartet with Ignat Solzhenitsyn, piano and Todd Palmer, clarinet
The Chamber Music Society of Lincoln Center
Theresa Santiago, soprano and Jeremy Denk, piano
The Emerson String Quartet

60th Season, 1997 – 1998
Guarneri String Quartet with Lee Luvisi, piano
Kalichstein - Laredo - Robinson Trio
Chicago Pro Musica with Carl Gpapentine, narrator and T. Daniel, mime
The Ying Quartet
The American Chamber Players

61st Season, 1998 – 1999
Gilbert Kalish, piano; Lees Luvisi, piano; Richard Fitz, percussion; and Gordon Gottlieb, percussion
Yizhak Schotten, viola; Erling Bengtsson, cello; and Katherine Collier, piano
The Artis Quartet
Dorian Wind Quintet with Richard Ormrod, piano
The Juilliard String Quartet

62nd Season, 1999 – 2000
The Emerson String Quartet
The Peabody Trio with Phyllis Bryn-Julson, soprano
Artemis Quartet
The New York Festival of Song
The Ying Quartet with Anton Nel, piano

63rd Season, 2000 – 2001
The Juilliard String Quartet
The Debussy Trio
Pacifica Quartet
The Chamber Music Society of Lincoln Center
Musicians from Marlboro

64th Season, 2001 – 2002
Guarneri String Quartet
Kalichstein – Laredo – Robinson Trio
The Los Angeles Piano Quartet
Artemis Quartet
The American Brass Quintet

65th Season, 2002 – 2003
The Emerson String Quartet
Kurt Ollmann, baritone and Jeffry Peterson, piano
The Juilliard String Quartet
The Chicago Chamber Musicians
The Beaux Arts Trio

66th Season, 2003 – 2004
Miró Quartet
Musica Antiqua Koln with Reinhard Goebel, director
The Takács Quartet
Eroica Trio
Pacifica Quartet with Ursula Oppens, piano

67th Season, 2004 – 2005
The Juilliard String Quartet
eighth blackbird
The Los Angele Piano Quartet with Kurt Ollmann, baritone
Orion String Quartet
The American Chamber Players

68th Season, 2005 – 2006
Claremont Trio
Miami String Quartet
Chicago Pro Musica
Berlin Philharmonic Wind Quintet
The Emerson String Quartet

69th Season, 2006 – 2007
The Czech Nonet
The Los Angeles Guitar Quartet
The Takács Quartet
Kalichstein – Laredo – Robinson Trio
Cavani String Quartet

70th Season, 2007 – 2008
Trio Con Brio Copenhagen
The Juilliard String Quartet
The Diaz Trio
The Chamber Music Society of Lincoln Center
The Artemis Quartet

71st Season, 2008 – 2009
St. Lawrence String Quartet
The American Brass Quintet
From the Chicago Symphony:
Robert Chen and John Sharp
with Jorge Federico Osorio
Music From Copland House
The Emerson String Quartet

72nd Season, 2009 – 2010
Brentano String Quartet
eighth blackbird
Metropolitan Museum Artists in Concert
Members of the Takács Quartet
Atos Trio

73rd Season, 2010 – 2011
Berlin Philharmonic Wind Quintet
The Juilliard String Quartet
Shanghai Quartet
The American Chamber Players
Trio con Brio Copenhagen

74th Season, 2011 – 2012
Jerusalem Quartet
Metropolitan Museum Artists in Concert
The Emerson String Quartet
Morgenstern Trio
Euclid Quartet and Carpe Diem String Quartet

75th Season, 2012 – 2013
The Takács Quartet
Chicago Pro Musica with Lucy Shelton, soprano
Kalichstein – Laredo – Robinson Trio
Pacifica Quartet with Ursula Oppens, piano
Tokyo String Quartet

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Gerhard Herz	1969-70 and 1970-71
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3:00 p.m.

A pre-concert lecture will be given at 2:15 p.m. by Douglas Shadle prior to each event.

Comstock Concert Hall
University of Louisville School of Music

GERMANY

Sunday, October 14, 2012

Cathy Meng Robinson, *violin* Keith Robinson, *cello*

Dror Biran, *piano*

PROGRAM

Piano Trio Op. 1, No. 3 in C Minor — Ludwig van Beethoven (1770-1827)

I. Allegro con brio
II. Andante cantabile con variazioni
III. Menuetto. Quasi Allegro
IV. Finale. Prestissimo

Passacaglia Duo for Violin & Cello in G — G. F. Handel & J. Halvorsen (1685-1759)(1864-1935)

INTERMISSION

Piano Trio Op. 66, No. 2 in C Minor — Felix Mendelssohn (1809-1847)

I. Allegro energico e con fuoco
II. Andante espressivo
III. Scherzo: Molto allegro quasi presto
IV. Finale: Allegro appassionato

FRANCE

Sunday, November 11, 2012

Brittany MacWilliams, *violin* Dror Biran, *piano*

PROGRAM

Violin Sonata in G Minor — Claude Debussy (1862-1918)

I. Allegro vivo
II. Intermède: Fantasque et léger
III. Finale: Très animé

Violin Sonata in G — Maurice Ravel (1875-1937)

I. Allegretto
II. Blues. Moderato
III. Perpetuum mobile. Allegro

INTERMISSION

Violin Sonata in A Major — César Franck (1822-1890)

I. Allegretto ben moderato
II. Allegro
III. Recitativo-Fantasia: Ben moderato
IV. Allegretto poco mosso

RUSSIA & U.S.A.

Sunday, February 24, 2013

Dror Biran, *piano*

PROGRAM

Prelude Op. 3, No. 1 in C# Minor Prelude Op. 32, No. 12 in G# Minor Prelude Op. 23, No. 5 in G Minor	Sergei Rachmaninoff (1873-1943)
Nightmare Fantasies *World Premiere*	Marc Satterwhite (b. 1954)
Sonata Op. 11, No. 3 in C Major I. Moderato con passione Innocente	Nikolai Medtner (1880-1951)

INTERMISSION

Piano Sonata Op. 84, No. 8 in B-flat Minor I. Andante dolce II. Andante sognando III. Vivace	Sergei Prokofiev (1891-1953)

PROGRAM NOTE

Nightmare Fantasies **Marc Satterwhite**

My colleague, pianist Dror Biran, approached me with an intriguing request: he was asking composers he knew to write pieces for a performing/recording project he had in progress. Each composer would write a short *fantasia*, which would be based on an earlier piece of music of the composer's choice. I immediately accepted and, after looking at a lot of possible source materials, finally settled on the famous *Solfeggietto in C Minor* by C.P.E. Bach.

Almost anyone who studies the piano eventually plays this little *toccata*. It's one of those flashy pieces that isn't nearly as hard to play as it sounds. It's also short and pretty easy to memorize, making it very attractive for the young pianist who has achieved a certain level of technique. While certainly not a bad piece, the *Solfeggietto* does suffer from overexposure and from too many piano students trying to play it way too fast and dropping way too many notes (I shudder to think of how I zipped through it as a kid, paying little attention to anything except velocity, certainly not to inconsequential matters like phrasing). There are an astonishing number of versions of it on YouTube demonstrating this very phenomenon.

This misreading of C.P.E. Bach's popular recital number follows the original structure fairly closely, while adding my own feverish embellishments. The title is proffered with apologies to Elliott Carter, whose wonderful *Night Fantasies* for piano is a very different sort of piece altogether.

Czech Republic

Sunday, April 7, 2013

J. Patrick Rafferty & Brittany MacWilliams, *violins*

Erin Rafferty, *viola* Paul York, *cello* Dror Biran, *piano*

PROGRAM

Piano Quartet Op. 87, No. 2 in E-flat Major — Antonín Dvořák (1841-1904)

I. Allegro con fuoco

II. Lento

III. Allegro moderato, grazioso

IV. Finale. Allegro, ma non troppo

INTERMISSION

Piano Quintet Op. 81a, No. 2 in A Major — Antonín Dvořák

I. Allegro, ma non tanto

II. Dumka: Andante con moto

III. Scherzo (Furiant): molto vivace

IV. Finale: Allegro

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets; he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements include chamber and solo concerts in the USA, Europe, Israel and South Africa.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Violist **Erin Rafferty** is currently pursuing her master's degree at Indiana University. There, she is a member of the New Music Ensemble under David Dzubay and gives numerous premieres of both student and professional works. She is a member of Orchestra Kentucky Bowling Green and has also performed with the Richmond Symphony Orchestra, the Tupelo Symphony Orchestra, and the Bloomington Chamber Singers. She has been awarded orchestral fellowships from the National Orchestral Institute, the American Academy of Conducting at Aspen, and the CCM Spoleto Festival. She has also been principal at the Brevard Music Center, where she worked with major performers such as Yo-Yo Ma, Bill Preucil, and Keith Lockhart.

A dedicated proponent of new music, Erin gave the world premiere of David Roberts' *Concertino for Viola and Electronics* and has subsequently performed it at Electronic Music Midwest and the Society for Electro-Acoustic Music in the United States conference. She has performed at the Aspen Composers' Symposium, the Midwest Composers' Symposium, and at the Brevard Music Center as a member of the ITCH Ensemble.

As a chamber musician, Erin has recently collaborated with Jaime Laredo and Sharon Robinson on their 35th anniversary concert and has been in residence at the Lexington (KY) Summer Music Project. She has also been a member of the Advanced Chamber Music program at Brevard and of the Consentus String Quartet in Louisville, KY. She often appears in concert with her father, violinist J. Patrick Rafferty, most recently at the Norges Musikkhøgskole in Oslo, Norway.

She received her bachelor's degree from the University of Cincinnati College-Conservatory of Music, where she was the winner of the Geraldine Gee Scholarship and graduated cum laude. Her major teachers include Atar Arad, Roberto Diaz, Masao Kawasaki, and Catharine Carroll.

Violinist **Cathy Meng Robinson** is a founding member of the Miami String Quartet and is currently on the faculty at Kent State University. As a member of the quartet she has performed extensively throughout the United States and Europe. Awards with the quartet include the Cleveland Quartet Award presented by Chamber Music America, first prize in the Concert Artists Guild competition, Grand Prize of the Fishchoff Chamber Music competition, as well as prizes in the Evian and London String Quartet competitions. The quartet has performed at many of the country's top summer music festivals including Santa Fe, La Jolla, Music from Angelfire, Kent/Blossom, Music at Menlo, Steamboat Springs, and Bravo-Vail. She has recorded with the quartet for BMG Conifer, Pyramid, and Musical Heritage Society labels. Cathy is a native of Greenville, SC where she began violin at the age of six. She received her Bachelor of Music degree from the Curtis Institute of Music where she studied with Ivan Galamian and David Cerone. She received her Master of Music degree from the San Francisco Conservatory of Music where she studied with Isadore Tinkleman.

Keith Robinson is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. Robinson has had numerous solo appearances with orchestras throughout the U.S. including the New World Symphony, The American Sinfonietta, and the Miami Chamber Symphony, and in 1989 won the P.A.C.E. "Classical Artist of the Year" Award.

His most recent recording released on Blue Griffin Records features the complete works for Cello and Piano with his colleague Donna Lee. He has performed the complete works for Cello and Piano by Beethoven on many occasions with her as well. As a member of the Miami Quartet he has recorded for BMG, CRI, Musical Heritage Society and Pyramid recording labels.

In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The Miami String Quartet has also won recognition in competitions throughout the world; as laureate of the 1993 Evian Competition, 1991 London String Quartet Competition, and as the 1989 Grand Prize Winner of the Fischoff Chamber Music Competition. In 2000 the Quartet received the prestigious Cleveland Quartet Award and was named to the Lincoln Center Chamber Music Society Two Program as well.

Keith regularly attends festivals across the United States, including those in Santa Fe, Music@Menlo, Kent Blossom Music, Mostly Mozart, Vail Music Festival, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include performances in New York at Lincoln Center's Alice Tully Hall, engagements in Boston, Indianapolis, Los Angeles, New Orleans, San Francisco, Seattle, St. Paul, and Philadelphia. International highlights include appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei and Paris.

Keith hails from a musical family and his siblings include Sharon Robinson of the Kalichstein Laredo Robinson Trio, and Hal Robinson, Principal Bass of the Philadelphia Orchestra. Keith plays a Giovanni Grancino cello made in Milan and dated 1690.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Frederick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado,

Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

Douglas Shadle is a Visiting Assistant Professor of Music History at the University of Louisville, where he currently teaches courses for general undergraduates, music majors, and graduate music students. A native of Little Rock, Arkansas, he earned a B.M. in Viola Performance, summa cum laude, from the University of Houston Moores School of Music in 2004, and M.A. and Ph.D. degrees in Musicology from the University of North Carolina at Chapel Hill.

A specialist in American classical music, Shadle is currently completing a book manuscript entitled *The Nineteenth-Century American Symphony*, a narrative account of symphonic composition in the United States that illustrates the transatlantic nature of musical life in the nineteenth century as well as the particular challenges faced by American composers. His writings appear in *American Music* (2011), the *Journal of the Society for American Music* (forthcoming 2013), the *Journal of Music History Pedagogy* (forthcoming 2012), a collection of essays entitled *Messiaen the Theologian*, the second edition of the *New Grove Dictionary of American Music*, the *Register of the Kentucky Historical Society* (forthcoming), the online American history journal *Common-place* (2008, 2013 [forthcoming]), *The Early Republic and Antebellum America: An Encyclopedia of Social, Political, Cultural, and Economic History* (2010), and *Foreign Musicians in Paris: A Web Resource* edited by Annegret Fauser. In 2010 he also collaborated with an interdisciplinary team of scholars at the University of North Carolina on an NEH-funded digital humanities project about the life and times of a UNC student in the 1840s. His interactive web-based essay explores the varieties of musical experience available to antebellum college students. Shadle's other research interests include sacred music, African American music, the Gregorian chant revival, and French modernism, and he has presented on these and other subjects at international conferences on nineteenth-century music, the national meetings of the American Musicological Society and the Society for American Music, and several regional conferences.

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The Music eX Series would not be possible without the support of many people at th university and in the community in offering financial support, advice, and encouragemen In particular, Lior Yaron, Susan Rostov, Sara Robinson, John Chamberlain, Christophe Doane, John Ritz, Penny Brodie, Tedi Vaughan, the Louisville Piano Technician Associatio and our faculty and artists Erin Rafferty, J. Patrick Rafferty, Brittany MacWilliams, Dougl Shadle, Cathy Meng Robinson, Keith Robinson, and Paul York, who all donated their tim artistry and resources to promote the series and its goals. Thank you!

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The University of Louisville Percussion Ensemble

Greg Byrne, *Director*

Travis Nestor, *Graduate Assistant*

Program

Fission	Alice Gomez
Snare Drum for Camu	Traditional
Stubernic	Mark Ford
Nazca Lines	Marc Satterwhite
Vespertine Formations	Christopher Deane
Drawings No. 9	Sydney Hodkinson

I. Mad Scene
II. Serpent Steps
III. Devil's Dance

* Black Magic Ritual	Spencer Zembrodt

Personnel

Jecorey Arthur
Stephen Baker
Michael Cowan
Christopher Cutshaw
Aimee Edelen
Kourtney Howard
Forest Kelly
Matthew McClimon
**Kyle McCoy
**Travis Nestor
Mandi Roberts
Samantha Sankey
Kaity Skeen
Jimmy Weixler
Spencer Zembrodt

*Premiere
** Graduate Student

Drawings, Set No. 9

This is the ninth in a series of short, multi movement works composed since 1960. The media of the Drawings range from the youth string orchestra to small chamber music combinations; sets are numbered 1, 3, and 4 use percussion exclusively.

The three "dances" of *Set No. 9* are brief and straightforward etchings brushed out for a very limited sound pallette; the three players are restricted to roughly two or three instruments only for each movement. The short vocal text used - an aberration of the Dantean original ("all ye who enter here do so at the risk of your very life") is extracted from the writings of the English novelist E. M. Forster, with whose work I was involved with at the time.

The Drawings Set. No. 9 are approximately seventeen minutes in duration and were written for the Blackearth Percussion Group of Cincinnati, OH. The piece was completed in West Yarmouth, MA, and Fairport, NY, in November of 1977.

- Sydney Hodkinson

Black Magic Ritual

Black Magic Ritual attempts to illustrate a sorcerer conjuring a demon. The piece begins very dramatically and a bubbling cauldron can be heard before the sorcerer begins to cast his spell, becoming more rhythmic and driving as it progresses. The middle section literally becomes an incantation as the piece requires the performers to sing. In the third part of the piece, the demon is finally summoned. The result is supposed to be earth-shattering, with thunderous drums and screeching and clanging accessory instruments.

This work presents performers with rather complex time signatures and many unusual instruments, such as a bowed music stand, a Tibetan prayer bowl, and a length of metal chain. Black Magic Ritual is receiving its world premiere tonight, and is Zembrodt's first original ensemble work to be publicly performed. Zembrodt studies with Dr. Steve Rouse at University of Louisville, and formerly studied privately with Dr. Eric Knechtges.

- Spencer Zembrodt

Snare Drum for Camu

This piece is for 2 to 4 drummers on one snare drum. Collectively, each person plays the same sticking LRLRLRR, but individually explores the sounds of the drum working from high to low, bright to dark, sounds. Through their exploration, once they establish a new sound in their seven note pattern, they are to continue with that pattern for approximately 10-12 times. This allows for other established patterns to intermix and create an overall, ever-changing, pattern for the listener. Sit back, close your eyes and simmer.

Nazca Lines

The Nazca Lines are gigantic figures, both abstract and zoomorphic, which are carved into the hard desert surface in a region of Peru known as *Pampa Colorada* (Red Plain). They were made by the Nazca people, who flourished in that area from approximately 200 BCE to 600 CE. Their modern discovery was in the 1930's.

The huge drawings undoubtedly required hundreds of years, and the efforts of many people, to create. Because the actual figures can only be discerned from the air, and have no imaginable practical value, there has been much speculation as to why the Nazcas made them. (Among the silliest is Erich von Daniken's notion that they served as landing sites for alien spacecraft.) Probably we will never know exactly why they were built, but they are a spectacular sight from the air: among the figures are giant lizards, spiders, monkeys, llamas, dogs and hummingbirds, as well as purely geometric figures and simple crisscossing lines.

This piece attempts to suggest something of both the power and mystery of these figures. Percussion seemed an appropriate medium, as we often associate drums with "primitive" peoples, such as Nazca. Nazca Lines was written at the request of my friends Deborah Sunya Moore and Brian Kushmaul, and is sort of a belated wedding present to them.

- Marc Satterwhite

Vespertine Formations

The inspiration for Vespertine Formations was the chance observation of flock maneuvers performed by a huge number of birds over the University of North Texas campus on an October evening in 2001. The wing motions of so many birds suggested the texture of constant sixteenth notes. As the brilliant orange sunset diminished to dusk, the birds settled into trees around the campus. The fantastic choreography created by this flock of birds and the natural chronology of events guided the structure and form of this piece.